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# **The Connoisseur**

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## Antique Furniture bearing Dates

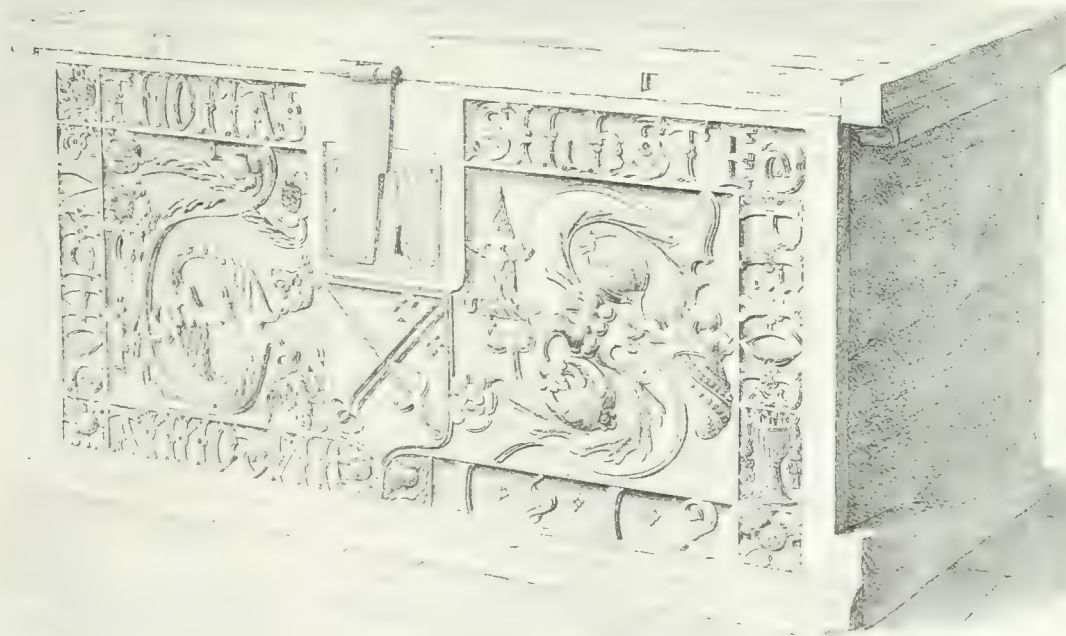
By Fred Roe, R.I.

DATES on furniture are always attractive. Frequently they tend to enhance to a considerable extent the value of the article on which they appear. Hence many forgeries abound. Spurious dates are often added to genuine plain pieces for this very purpose with unblushing effrontery, and, what is worse, such spurious dates are also supplied to furniture which is veritably adorned with some distinctive style of pattern, the age of which is approximately certain. "Good wine needs no bush," and the last-named vandalism is peculiarly detestable in its wantonness. An equally baneful prank is that of the amateur collector who affixes a legend to some genuine antique for what is termed "L'amour de la fumisterie," or the mere love of playing off a mischievous practical joke. Such senseless barbarities are not altogether unknown.

It would be a matter of extreme difficulty to classify the

dated furniture in this country. To enumerate even a tithe of the army of examples remaining would be well-nigh impossible. Private collections containing accredited specimens are constantly changing hands, through death or other causes, and the stationary objects which remain *in situ* are mainly those housed in churches or museums—practically the only ones which can be inspected and compared with any certainty.

Veritable dates on furniture prior to the end of the sixteenth century are exceedingly rare. Therefore what may be considered as an early *dated* piece would hardly be a very early production in the generally accepted sense of the term. I have known an over-zealous collector who found himself wandering into the private recesses of a faker's establishment, only to discover a deaf craftsman putting the finishing touches to a fifteenth-century date



NO. I.—COFFER DATED 1510 IN SHANKLIN CHURCH, ISLE OF WIGHT  
FROM SHAW'S "SPECIMENS OF ANCIENT FURNITURE"

on a Jacobean structure! But that is another tale, and does not come within the scope of the present article.

Instances are not wanting of domestic coffers and chests bearing two or more distinct ancient dates and sets of initials, the article in question presumably having been handed down to succeeding members of the family on their respective marriages, and duly inscribed. This custom would appear to have obtained more particularly in such remote parts as the wilds of Westmoreland and Cumberland, where interpenetration was difficult and continuity of home life remained unvaried.

The method of recording dates by incising numerals on the surface of the wood was not the only one resorted to. During the seventeenth century receptacles were frequently dated by studding nails in shape of the required digits. A third method was by having the numerals wrought in hammered iron upon the lock-plate. The last-named mode was, however, more frequently resorted to in Germany and the Austrian Tyrol than in other countries.

Yet two other ways of attaching dates to furniture may be noticed. Firstly, that of including the year of production in worked or embroidered upholstery on the seats and backs of chairs. For fairly obvious reasons this method is less likely to be accepted as such conclusive evidence as to the actual period of the structure it is placed upon.

Painted dates are more often than not unreliable witnesses, the admittedly genuine inscription, including the date 1588, on Thomas Eldred's overmantel at Ipswich, being manifestly added some little time after the paneling was set up; while such apocryphal augmentations as the 1463 which appears nowadays on that splendid relic, the Great Bed of Ware, need not be taken seriously.

Probably the best example of an early renaissance date carved on an English coffer is that in Shanklin church, Isle of Wight (No. i.). This beautiful specimen of the woodcarver's art is sculptured on its front with the initials T.S., formed out of elaborate scroll-work accompanied by the "Tudor flower" ornament, which was so typical of our last two Henrys' reigns. Underneath the lock appears the arms of the See of Winchester, of which Thomas Silksted, once owner of the coffer, was Prior from 1498 till his death in 1524. Round the edge of the front is a band bearing the inscription, DOMINUS THOMAS SILKSTED PRIOR ANNO DNI 1519. It may be mentioned that the Lady Chapel at Winchester Cathedral was completed by Silksted after having been commenced by Prior Hunton, his predecessor. This was the expiring effort of Winchester's architectural glories on the eve of the Reformation. It is seldom, indeed, that the origin of a movable piece of furniture is so clearly indicated by its carved embellishment as in the case of this magnificent relic. The illustration which we give is from a drawing by that faithful artist, Wm. Twopenny, reproduced in Shaw's *Specimens of Ancient Furniture*. Since 1836, when this work was published, Silksted's coffer has suffered somewhat, but it remains at this day one of the most characteristic examples of the mediæval craftsman's art to be found anywhere.

A curious alms-box may be seen in Dovercourt church, Essex, which, though a rougher and more clumsy

production than the fine Shanklin coffer, yet possesses considerable interest (No. ii.). Fashioned out of a ponderous lump of oak, security is in this case further assured by a binding of plain iron straps, as well as by two strong locks. The alms-box is carved in bold numerals, 1589—the year following the dispersal of the Spanish Armada, when generosity towards Protestant poor was harshly discounted by fines and penalties imposed upon recusants and Papists. A number of these inscribed alms-boxes exist throughout the kingdom, one of the earliest being that in Bramford church, Suffolk, which is dated 1591.

Turning aside from alms-boxes, we may notice that the parish church of Oundle, Northants, contains a weird curiosity which has never yet been satisfactorily explained. This enigma, for it is little else, is a large oak chair, fashioned on rude semi-Gothic lines, and bearing the following inscription: SUMPTV AP MATO IAN LONDINENSIVM A.D. 1576.

It is only necessary to compare this singular anomaly with the accepted example, dated 1560, which remains in Epworth church, Lincs., to be at once convinced that the Oundle chair is one of those comparatively recent *throw-backs* which were once the pride of their self-sufficient makers, and are now the despair of all thoughtful students of established styles.

A good deal of attraction was recently centred on the sale of a high-backed armchair of fine proportions at Cote House, Bristol (No. viii.). This was a more than usually elaborate specimen of the type prevailing during the latter part of the seventeenth century, and altogether possessed some remarkable features. The scroll legs were pierced in places, demonstrating a high quality of workmanship, and the back was surmounted by a shield, while the initials W.W. were carved on a plaque in centre of the front stretcher. The inflected arm-rests were unusually fine in their lines. This ornate and choice piece, which was dated 1699, was brought to light by the energies of Mr. George Nichols, who has been at pains to elucidate its history.

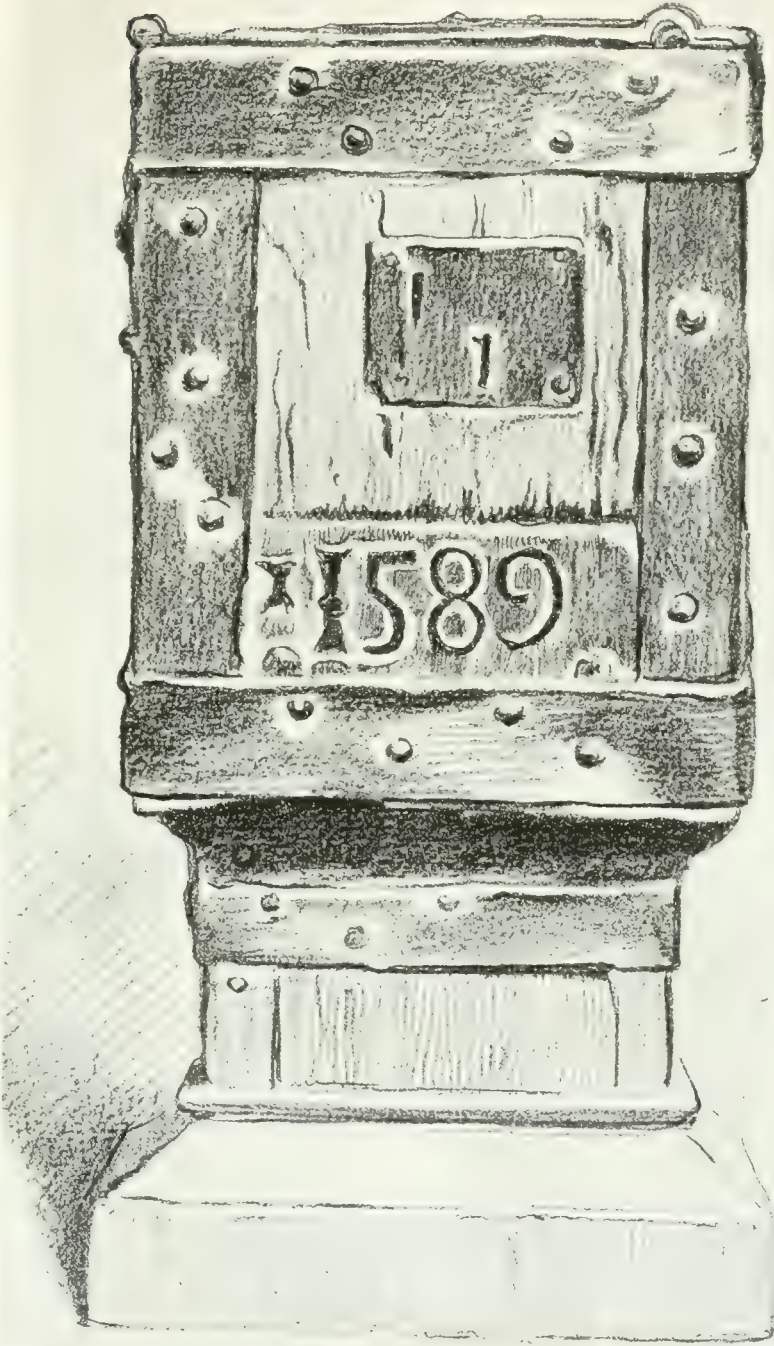
Chests and cupboards were perhaps more frequently dated than chairs, while the custom of inscribing the year of origin on tables seems to have been carried out even more frequently. Our parish churches in rural districts contain innumerable instances of post-Reformation tables bearing sixteenth and seventeenth-century incised dates, the numerals being mostly distributed in two halves, placed respectively on the upper portions of the uprights, and separated by the stretcher on that face of the table which would be turned towards the congregation. Exceptions, however, occur to this rule, for a few examples may be found on which the date is placed upon the stretchers. An instance of this arrangement may be seen at Cressing church, Essex, where in the vestry is an oak table bearing on its upper stretchers a somewhat late form of strapwork, while the lower stretchers are carved on their upper surface with the following attribute:—

DORCAS SMITH WIFE OF WILLYAM SMYTH  
ESQUIER  
GAVE THIS TO THE CHVRCHE  
ADOM 1663.

## *Antique Furniture bearing Dates*

The Carpenters' Company possesses an octagonal table, dated 1606, and inscribed with the initials of the Master and Warden of the Company for the previous year, it being doubtless presented by them in commemoration of their term of office. This relic is of fine design and proportions, the elegant grooved legs supporting semi-circular arches, in the spandrels of which the date and the respective initials occur in relief. The old Carpenters' Hall escaped the Great Fire of London, to which fact we doubtless owe the survival of their table with a history. The more massive dining-table made for the hall of Whitgift's Hospital, Croydon, in 1614, also bears the date of its inauguration.

The imprudence of accepting hasty and ill-digested theories as to dates may be well instanced by certain controversies which have arisen from time to time concerning ecclesiastical and municipal coffers which bear



No. II.—ALMS-BOX

DATED 1589

IN DOVERCOURT CHURCH, ESSEX

their numerals in the nail-head decoration. In the remote and picturesque church at Fingringhoe, Essex, is a barrel-lidded coffer of the dug-out type (No. iii.), its body and lid being fashioned out of enormous baulks of oak. This coffer, from certain indications in its iron fittings, would seem to belong to the early part of the sixteenth century, but on its lid, studded in large nails, appears the somewhat startling date—

The theory has been mooted that the coffer is an early one, possibly of fifteenth-

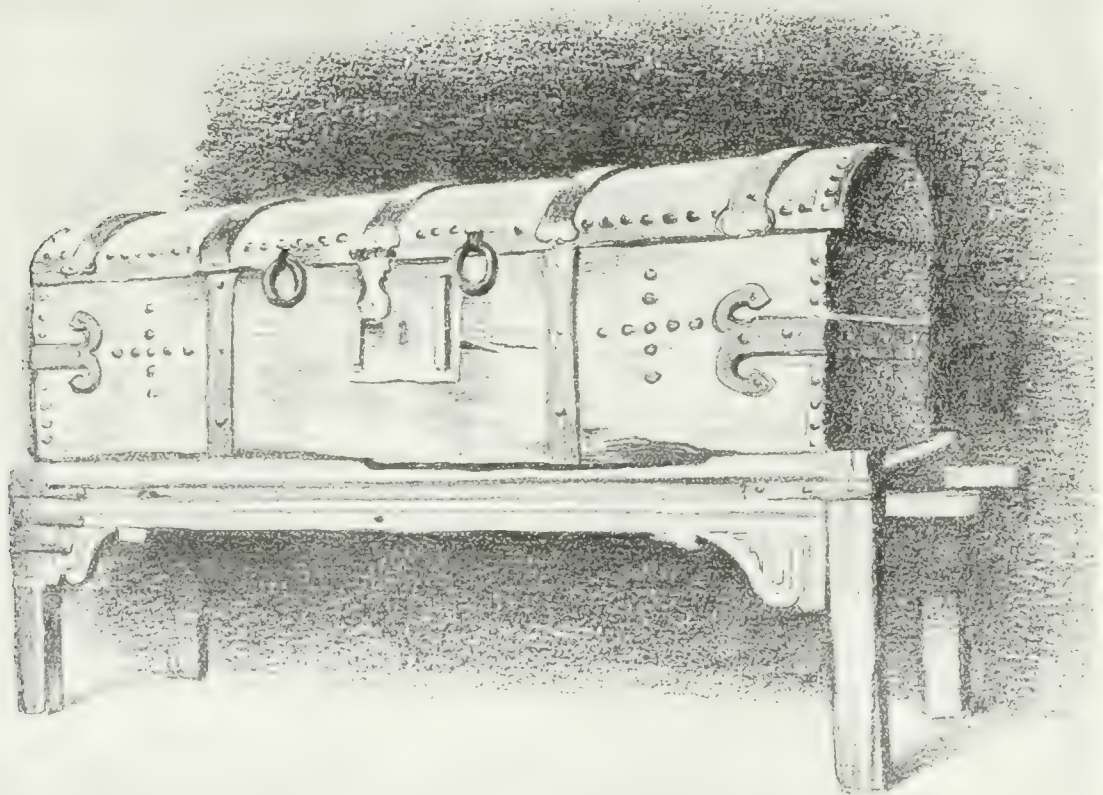
century date, or even earlier, and that the incongruity of the numerals arises from their having been added at a subsequent period. Although excavated coffers are known to have been made in the early part of the seventeenth century, I have yet to learn that this custom continued till so late a time as the date in question. The ironwork is rude, five bands crossing the lid, three of which are hinged at

the back, while two straps with bifoliated terminations are attached horizontally round each end of the body. Two rings are also placed on front of the massive lid for lifting purposes. This ponderous relic now stands on a joined platform of late seventeenth-century workmanship, which apparently was once used in place of trestles for the support of coffins at interments. The latter piece has some affinity to the supporting tray of a late cupboard or press. At all events the framed and bracketed way in which it is constructed anything but corresponds with the ruder and more substantial receptacle deposited upon it. A hiatus in the figure 6 might well turn it into a characteristic b,\* but it is more probable that the studded date in its entirety was added when the coffer—a wait from some ruined priory—was presented to the church at a time approximately corresponding with the advent of the stand. On the other hand, there is no denying that coffers of a very similar nature occur in many parts of the country which exhibit the same peculiarity of quasi-discordant dates. The “Cyfor Eilian,” at present in the parish church of St. Eilian, Llancilian, Isle of Anglesea, presents on a smaller scale many of the features of the Fingringhoe coffer, while the studded decoration on its

convincing answer to the foregoing enigma has yet to be arrived at.

A very beautiful example of the court cupboard of the time of James I. is that which was acquired within recent years by the authorities of the Victoria and Albert Museum, and is now numbered W. 32 in the section devoted to woodwork. It is of oak, carved and inlaid with various other woods, having on its centre panel underneath the canopy the initials <sup>A</sup><sub>H</sub> M, while the small doors to right and left of this panel are inlaid with the inscription ANNO 1610. No locks are visible on the upper tier, but on each side of the central panel is a heavily moulded pilaster, the upper part of which can be raised, thus disclosing the keyholes to the adjacent doors. This device is a rare variation of the Dutch method of concealing the keyholes of their cabinets by shifting pilasters. The inlay on this valuable and interesting piece is in the shape of geometrical patterns, while its frieze is carved with elaborate jewel moulding.

The last-mentioned piece is distinctly English in all its characteristics, and could not well be mistaken for a production of any other country; but the very splendid secretaire next under consideration is, apart from its



No. III.—COFFER

DATED 1684

IN FINGRINGHOE CHURCH, ESSEX

lid embodies the indisputable date 1667. A completely

\* NOTE. See date on panelling in the parish church, Great Yarmouth. (No. vi.)

stand, an outcome of Italy. Various conjectures have been made as to the reasons why so many Italian secretaires and nests of drawers should be provided with sub-structures of obviously English make, and of a material



No. IV.—COURT CUPEBOARD

DATED 1610

VICTORIA AND ALBERT MUSEUM

entirely different from the receptacles themselves. The real solution of the problem is probably this: these products of Italy were in their own country mostly placed on tables, a mode which, for some reason or other, may not have suited English taste or convenience. Anyhow, this recognised class of import, shipped across in quantities, was often on arrival in our own country fitted with a stand or tray constructed of English oak instead of walnut or

camphor wood, and designed in the style of the English contemporary of the Italian Renaissance. During recent times many people possessed of a smattering knowledge of styles have ignorantly separated the respective pieces under the impression that they "do not belong." A little knowledge is proverbially dangerous, and in this case has not unfrequently ended in permanently divorcing pieces for which one at least was primarily intended for the other.

The secretaire shown in our illustration is of camphor or cypress wood, incised with "chip" carving, and bearing in two places the date 1594. A curious feature is the

sumptuous object is of English oak, carved in a typically national manner. It was evidently made specially for the secretaire, and is of approximately the same date.



NO. V.—SECRETAIRE

DATED 1594

inscription, which runs in a band round three sides of the front, no attempt being made at punctuation :—

DEVSINNOMINETVOSALVVEME  
FACEINVIRTVTETVAIVDICAM(E).

At first sight the legend appears to consist of a chaotic collection of letters, the true order of which becomes apparent upon careful study.

It will be noticed that the sign of abbreviation over the v should have been over the ME, the T of the ET being omitted, and also that the craftsman was so casual in setting out his lettering that he found it necessary to enclose an I and an A within two other letters at the end of the inscription. The ME at the end has been partly obliterated. The stand which forms part of this

Contrast between the Italian and English workmanship is noticeable, yet on the whole the effect is wonderfully harmonious.

Among the many plain specimens of dated muniment chests which exist in parish churches throughout the country, that at Blundeston (famed as the original of Blunderstone in *David Copperfield*) may be singled out for one or two unusual features. The chest is a panelled box of no great artistic merit, scored with a crude pattern suggesting late seventeenth-century work. On opening the lid, however, the veritable date 1640 is discovered, accompanied by the initials of two people, presumably those of the churchwardens at that time. The fact that the inscription is carved *inside* the lid, and that it apparently antedates the type of chest itself, makes the

## *Antique Furniture bearing Dates*

piece worthy of notice. Most authorities would "place" it considerably later in the seventeenth century, while it hardly seems feasible that the lid has been reaved from some earlier box.

A very instructive though rather perplexing object to study is the debatable coffer of elm in the Victoria and Albert Museum, No. W. 30 1913. This piece is sculptured on its front with a design of gryphons and scroll-work so typically Tyrolean in character that few would hesitate to assign it any other source, were it not discounted by the following confusing inscription, which runs round three sides at its base :—

BY : JAMES GRIFFIN

16 . THIS . CHEST . WAS : MAD : IN : THE : YEARE .  
OF : OUR : 39

LORD : GOD . ANO : DO

The initials I.G. also appear in smaller characters in the centre of the façade. Now here is an article exhibiting distinguishing traits which admit of no doubt, the flat-surfaced carving, with its sunken portions coloured red and black, and the design, generally pointing to Tyrolese origin, which the lettered attribute would seem

to deny. I do not think the riddle is a difficult one to solve. It is probable that James Griffin was an immi-

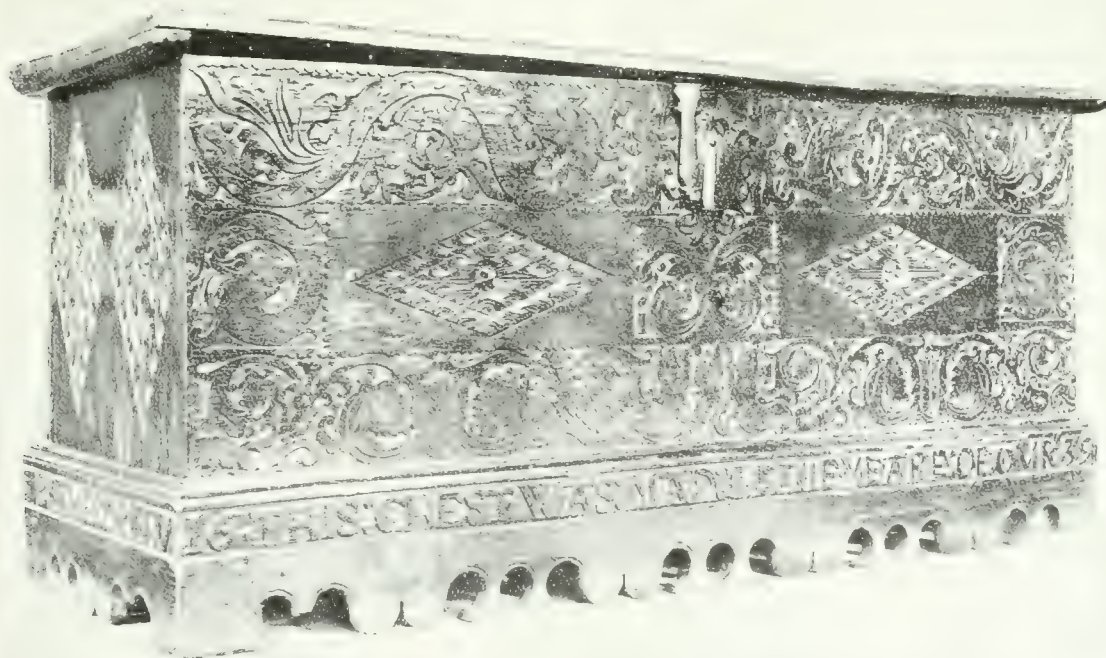
grant cofferer long resident in England; that the box was made here for his own family use in the style which he had been familiar with in early years, and that the material used (elm) must have been selected by him as being more akin to the consistency of Alpine fir than our own iron-grained oak. It is also

remotely possible that the gryphons were intended as a rebus on his own name, though the device was admittedly an ordinary one.

The custom of inscribing dates on bedsteads in the days of Elizabeth and the Stuarts was general in order to record the advent into domestic life of these sumptuous canopied articles. The oriel-lighted apartments of the age, with their vast expanse of glass, were exposed to draughts and wanting in the privacy of the earlier styles. Hence arose those curtained and canopied bedsteads which were intended to serve as a room within a room, and which were proudly handed down as precious possessions by our forefathers. Cradles were also frequently embellished, not only with the year in which they were

A° DNI · 1597  
A° ELIZABET  
39

No. VI.—INSCRIPTION ON PANELLING IN PARISH  
CHURCH, GREAT YARMOUTH



No. VII.—COFFER

DATED 1630

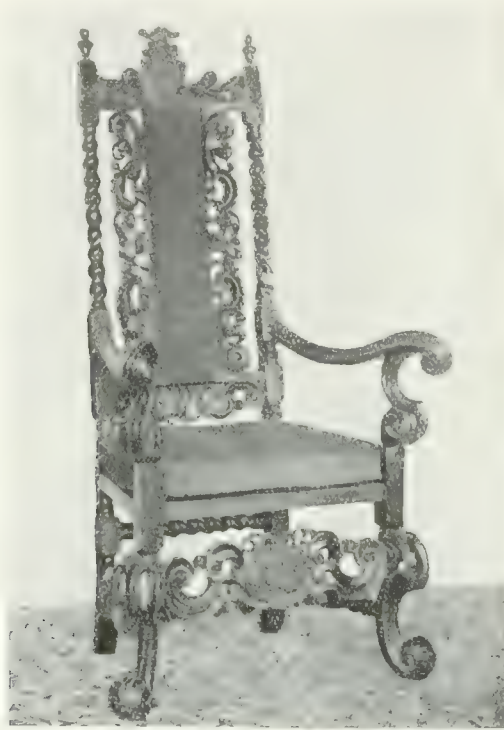
VICTORIA AND ALBERT MUSEUM

constructed, but also with the complete date of the arrival of the little stranger for whom they were intended. Some good examples of the latter type may be seen in the museum at South Kensington.

Strange things sometimes occur in connection with

of the most elaborate has, indeed, been "revived" with so many imprudent anachronisms that its translation to that refuge for disputable antiques, the Bethnal Green Museum, was decided on some time ago.

A word in conclusion as to spurious dates. It is a



No. VIII.—ARMCHAIR

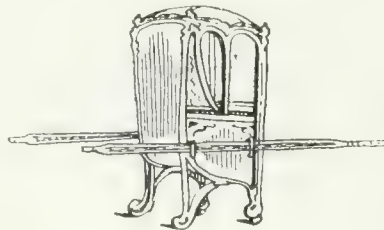
DATED 1699

ancient furniture. A cradle was offered for sale a few years ago which not only bore the initials W.S., but was actually dated 1564, the year of the Bard of Avon's nativity. The strap-carving on the panels, however, was of a design approximating with the first half of the seventeenth century. This relic, with its circumstantial legend, which had been hailed by a certain section of the press as "Will's First Bed," was knocked down for the indicative price of £12.

The Victoria and Albert Museum possesses several examples of dated bedsteads, but it is feared that some of these have not escaped the hand of the restorer. One

significant hint of modern origin when antiques of a certain class become more plentiful instead of becoming scarcer, and equally so when unreasonable numbers of the same order crop up in or about the same locality. Personally, I look upon the fabrication of dates on genuine antiques as something akin to destruction, and, as Juvenal has it, "if I said all I could wish to say about the wanton destruction of antiques, the written matter would flow down the page and over the margin too."

[Nos. ii., iii., and vi. are from drawings by the author.]





THE SHEPHERD BOY  
BY RICHARD EARLOM  
AFTER THOMAS GAINSBOROUGH





## A Book of Printed Cottons Printed in the Eighteenth Century

## Part II.\*—How Cottons were By MacIver Percival

OUR great-great-grandmothers took the deepest interest in their "calicoes," both for gowns and furniture. The fineness of the fabric, the brilliancy and fastness of the colours, the "elegancy" of the designs, were matters that concerned them deeply. Of course, if the real Indian painted "chints" could be obtained, their highest ambitions were realised; but, if not, English drapers had a large selection of home printed goods to offer them.

Roughly speaking, there were three ways in which these were carried out—by means of rotating cylinders, a method which was introduced somewhere between 1780 and 1790; by printing from copperplates (usually rather pictorial designs in self colour), a method which came into use in the middle of the eighteenth century; and the oldest method of all, that of printing from wood blocks carved with the required pattern in relief, with the assistance of hand-work for some of the fillings. These last often show several printings comprising numerous tints in two or three shades of each. To these the name of "chintz" is most properly applied, since it is derived

from a Hindu word "chint"—variegated or coloured, and has nothing to do with the shininess of the surface. (By the way, "calendering" was, in the old days, one of the processes in preparation for printing, not, as now, a finishing touch, and in many cases no stiffening was applied. The smoothness was obtained by pressure only, and the softness of the material was scarcely impaired.) Cottons printed from wood blocks are far more interesting and decorative than those ornamented by the other methods mentioned, as the slight irregularities in the way the colour is laid on lend to them much of the charm which belongs to crafts carried out by individual workmen.

Block printing, as practised in the eighteenth century, was a very complicated matter, necessitating

constant adjustment and experiment in the matter of both the materials and appliances used, because, though the method employed was based on the practice of the old Hindu workers, which had varied little for centuries, and was indeed in essence the



NO. I.—A TEXTILE PRINTER'S TRADE CARD

LATE SEVENTEENTH CENTURY

\* Part I. appeared in THE CONNOISSEUR for January, 1918.



NO. II.—VERMICULATED GROUND OVERPRINTED WITH A FLORAL PATTERN

same as that described by Pliny as being in use in his time in Egypt, conditions in England were different, and the quality of the dyestuffs used were not standardised, so that a great deal was done by the "rule of thumb."

The actual application of the colours\* by means of the block was in itself a simple matter, and was done in just the same way as it had been in the Middle Ages (for printing on silk and linen), and very much as it is carried on in England at the present day by some firms who specialise in this kind of work. The illustration (No. i.) of a calico printer's trade card, issued at the end of the seventeenth century, gives a very fair idea of a block printer's workshop then and now. The printer stands by his table, over which is spread the plain cloth; with one hand he places the block, ready charged with colour, in position, and in the other he holds uplifted the "maul," or mallet, with which he is going to strike a blow on the back of the block to drive the colour into the material. He has already printed a portion of the pattern on the cloth, which hangs in folds on the floor, and the block will gradually be applied to all the remaining portion. Near

\*As explained later, is a fact it was *not* the actual colour which was applied by the printer, but a preparation for it.

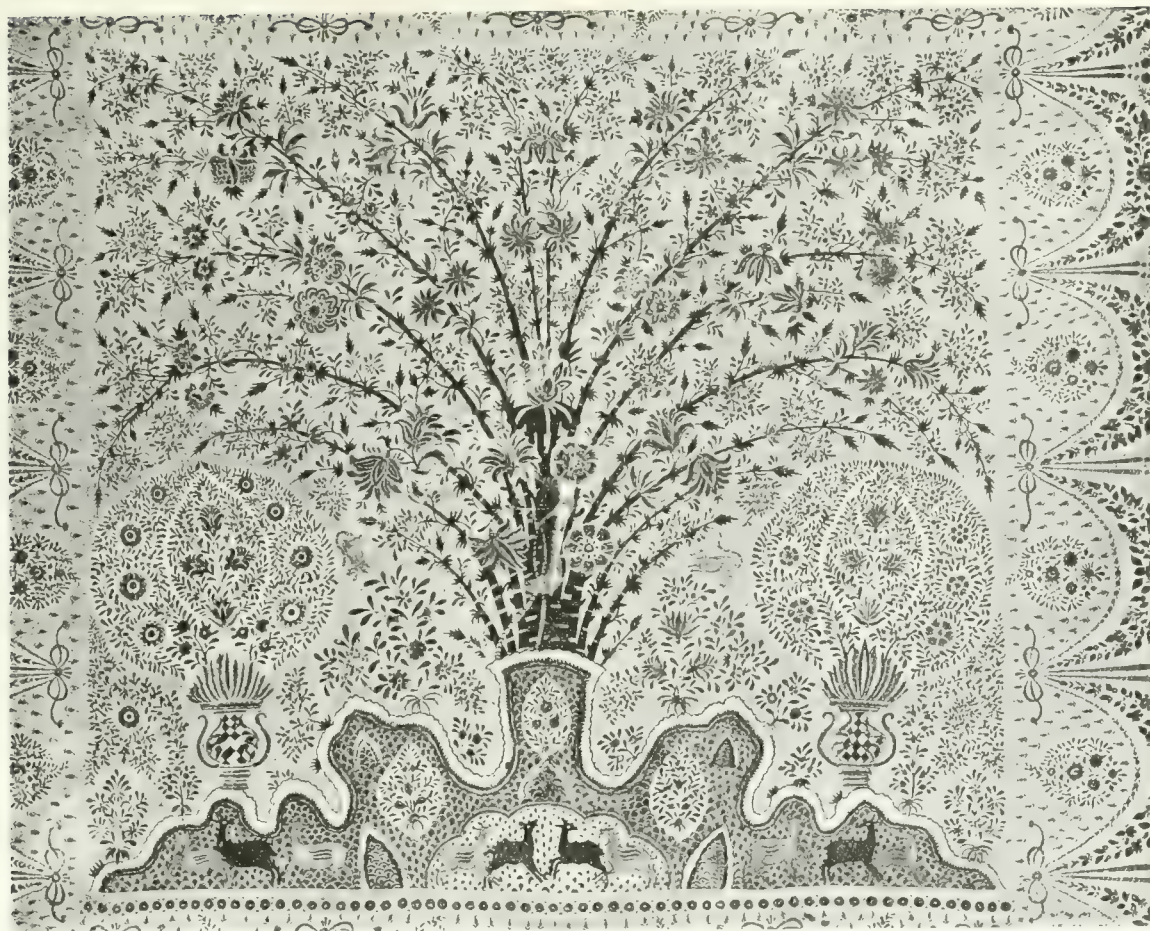


NO. III.—FURNITURE CHINTZ IN ORANGE AND GREEN PRINTED OVER BUFF VERMICULATIONS

by stands his apprentice with his sieve of colour, with which it is his duty to keep the printer supplied.

The printer's main difficulties lay in placing the block in exactly the right spot and in giving it exactly the proper amount of pressure, so that all the pattern should come out in the same depth of colour. In placing his block so as to match the earlier impressions, he had to guide him "pitch pins," which were projections from the block which had to be fitted on to certain marks in the previously printed portions; but while these were reliable for the first outline, they became less and less of a safeguard as each succeeding tint was added, because of the complicated programme of baths, rinsings, and boilings that each dipping entailed, during which the material stretched or shrank, often to a very considerable degree.

The printer on cotton had many more difficulties to contend with than the man who worked on paper, because his colours were obtained by the use of *dyes*, not *pigments*. Certain colours, especially those obtained from madder, were fast only when used in conjunction with various other ingredients. This fact formed the keystone of the eighteenth-century calico printer's art. The printer did not apply the dye direct to the fabric by means of his wood blocks, but printed the pattern with certain chemicals, which required to be "brought



NO. IV.—INDIAN COTTON, SHOWING THE VERMICULATED GROUND COPIED IN SO MANY OF THE  
ENGLISH PRINTS VICTORIA AND ALBERT MUSEUM

up” by plunging in the dyer’s vat, much as a photographic image is rendered visible by development. By employing for successive printings different “drugs,” as they were then called—we should say mordants—alum, tartar, iron, and so on, in varying strengths, he obtained a large palette of colours—black, reds, pinks, lilacs, and chocolate—by one immersion in the vat of madder liquid. These mordants were often almost colourless themselves, but in combination with the madder or other dyestuff they took on permanent tints, varying in depth and colour according to the strengths used and the drugs employed, each having its special effects on the dye. The fact that the one dipping brings up a large range of shades appears almost magical to the uninitiated, who are unaware of the previous preparations. By washing, soaking and rinsing through various baths, the dye on the parts not printed with mordant was got rid of, as, of course, it was not fast, and the design appeared relieved on a pure white ground. Yellows were obtained in the

same way by means of “weld,” and blue was obtained from indigo. Indigo, however, was troublesome stuff for the printer to work with, and he generally left it severely alone. It was most usually applied to the cloth by the “pencillers,” who added it by hand, being paid so much per thousand strokes. These pencillers were often very careless, and had to be watched to see that they filled in the proper spaces without smudging the colour outside the outlines. Our English pencillers were not so skilled as the French workers, who were capable of shading and painting flowers and leaves; but over here, all that they were required to do was to lay a flat tint within certain spaces indicated by lines or rows of dots. The blue was difficult to put on accurately into fine angles and narrow spaces, and designers and block-cutters who understood their work always allowed for this, arranging that rather a blobby shape of blue would do, fine points of leaves and such things being left filled in with black in the cutting. This applied not only to



NO. V.—A “PINNED” GROUND



NO. VI.—A FURNITURE CHINTZ IN BRILLIANT COLOURS ON A “PINNED” GROUND



NO. VII.—THIS PATTERN ALSO APPEARS WITHOUT THE HEADLIKE LEMS

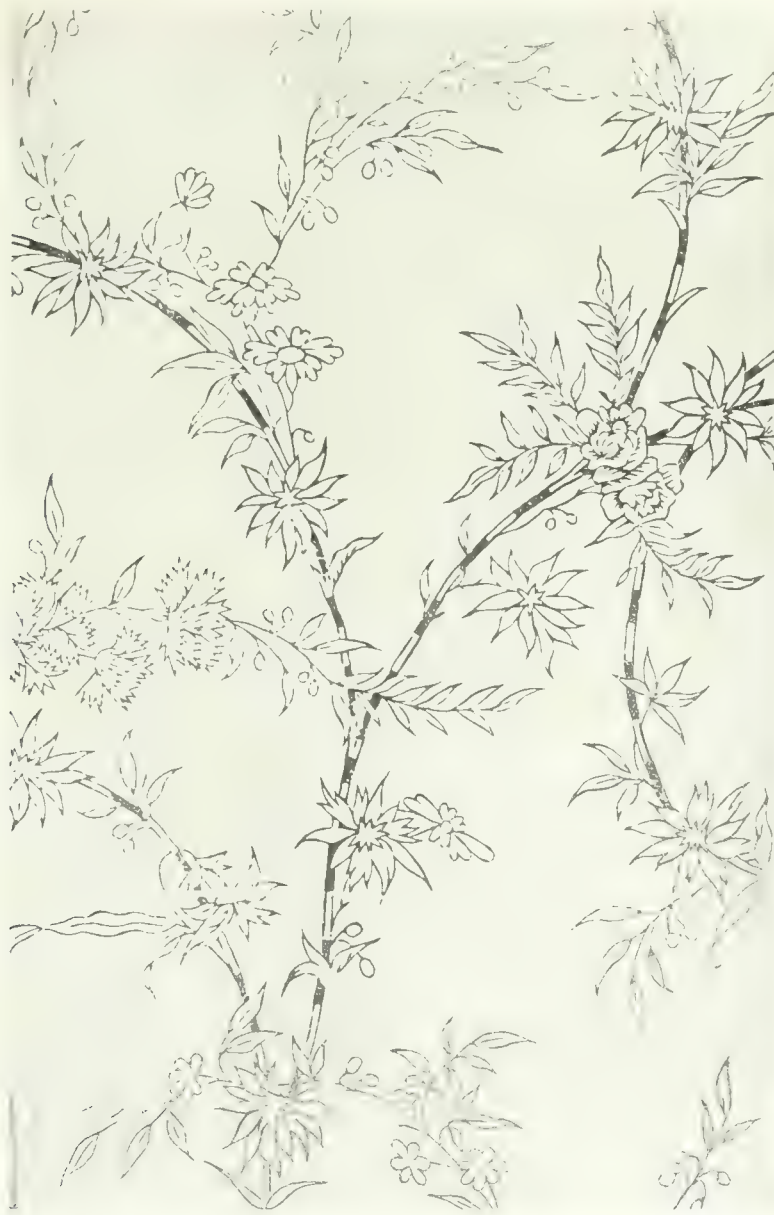


NO. VIII.—A SPRIGGED PATTERN, SUITABLE FOR APRONS AND GOWNS

## *A Book of Printed Cottons*

blue alone, but also to the greens, because a fast green had not then been discovered, and the only

The printer also had to be careful how he placed his pattern in relation to the width of the cloth, so that



NO. IX.—FIRST STAGE OF A PRINTED COTTON

OUTLINE PRINTED IN BLACK

way of obtaining that colour was by laying blue pencilling over a yellow, the combination of the two forming a very pleasant, fairly permanent green. The yellow was not such a fast colour as the indigo and the colours obtained from madder. Though it was not considered to show good workmanship to allow them to appear, the little flecks of pure blue and yellow which are often seen round the green of the leaves have quite a good effect.

there would be little waste in matching the selvages. (Would that some modern printers were as considerate!) A writer at the end of the eighteenth century blames most severely a printer who had carelessly so arranged his sprigs that "either half a sprig most frequently appears or two or three inches of the cloth be cut to waste. In this case," he continues, "there wanted an attention to the remotest circumstance, the making up of the garment, and this includes the query which

might with propriety have been put to that printer, which is, if he had been printing that piece as a present for a favourite female, whether he would not have

is "piqué work," or "pinning." It is found on earlier cottons, but from about 1785 it was very much used. It consists of numerous small dots which were printed



NO. X.—PRINTED OUTLINE PARTLY FILLED IN BY HAND

bestowed a little more consideration on the particular alluded to."

Sometimes before the work on the set pattern was begun, the whole of the cloth was printed over with a vermicular ground, quite independently of the outlines of the flowers and leaves which were printed over it (Nos. ii. and iii.). This is very like the ground in some of the Indian hand-painted covers, but in their case the vermiculations are carried round the pattern. This kind of ground recalls the "soutache" ornament which was much used in silk on embroidered garments in the eighteenth century, and possibly its appearance on the Hindu cottons is due to European influence; but probably our designers took the idea from the cottons, and not direct from the silk trimming (No. iv.).

Another extremely popular feature in many of the late eighteenth and early nineteenth-century patterns

from the tops of brass pins hammered into the surface of the block. These dots were used in three ways—either to form complete designs or backgrounds (No. v.); introduced into the ordinary scheme of the design in lines, groups, or parts of flowers; or to act as boundaries to indicate to the penciller where the colour should be laid. In some blocks the pins were so numerous that room had to be left for the expansion of the surface of the block, which might otherwise have been raised and split. This pinning was a very favourite ornament until well into the nineteenth century, but when block-printing declined in favour of metal cylinders, it passed out of vogue.

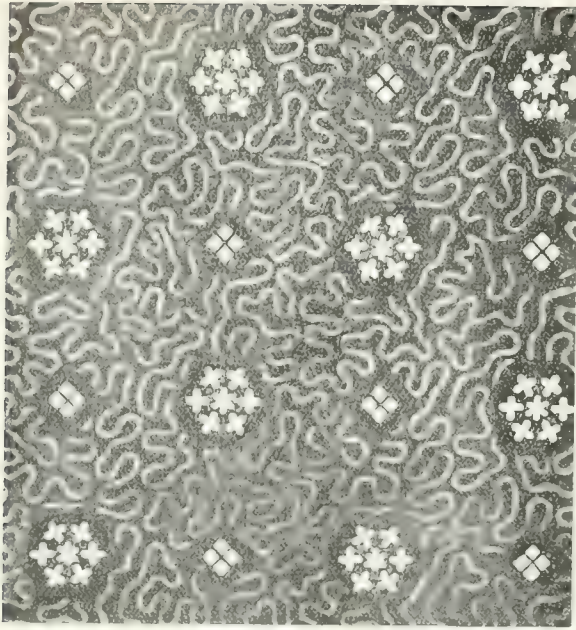
A "pinned" ground is shown in No. vi. This design appears in the book of patterns in a number of different guises. It appears to have been originally intended for a dark, self-coloured ground, as the pattern is cut with very heavy "boundages," or



No. XII. FURNITURE CHINTZ IN TEN BRILLIANT COLOURS



No. XI - A VERY LARGE "CHINOISERIC" DESIGN, THE PORTION SHOWN MEASURING 2 FT. 10 IN. HIGH



NO. XIII.—A DRESS PATTERN  
IN PLUM COLOUR, BUFF, AND WHITE

outlines, in order to simplify the task of filling in the ground colour, as the black outline was absorbed in the orange or red filling. On a coloured background the design looks quite light and feathery, and very much better balanced than as here shown. Another instance of a pattern being "brought up to date," and certainly not improved in the process, is shown in No. vii. This pattern also appears in the book of designs as a sprigged pattern of detached sprays without the bead-like stems, which were probably added when all-over designs became more fashionable. Wood blocks were very liable to wear out, and a popular design was generally recut several times, and it was an easy matter to introduce modifications in accordance with the taste of the moment when this was being done. The sprig chintzes are all inspired by embroidery of the same type, and are, as a rule, very ingenious examples of balance, each little bouquet or spray being composed of different numbers and varieties of flowers, but they all appear of equal importance when looked at from a little distance (No. viii.).

Two of the illustrations give different stages in the production of a printed cotton. In No. ix. the black outline only has been struck off, ready for the other colours to be filled in by subsequent printings or by hand. In No. x. a second impression has added green leaves to an outline, and a part of the ground has been filled in by hand. It is noticeable how much work was saved in adding the background by the wide outline, or "boundage," as it was called. The



NO. XIV.—ROSES AND FOLIAGE  
IN NATURAL COLOURS

colour could be brushed on quite roughly, the thick line absorbing all little smudges and slips.

We cannot but regret that the old methods of producing cotton prints have all but vanished under the strain of competition for a large trade. The results were very charming, and they also had the advantage of being able to undergo the "ordeal by laundry" without flinching.

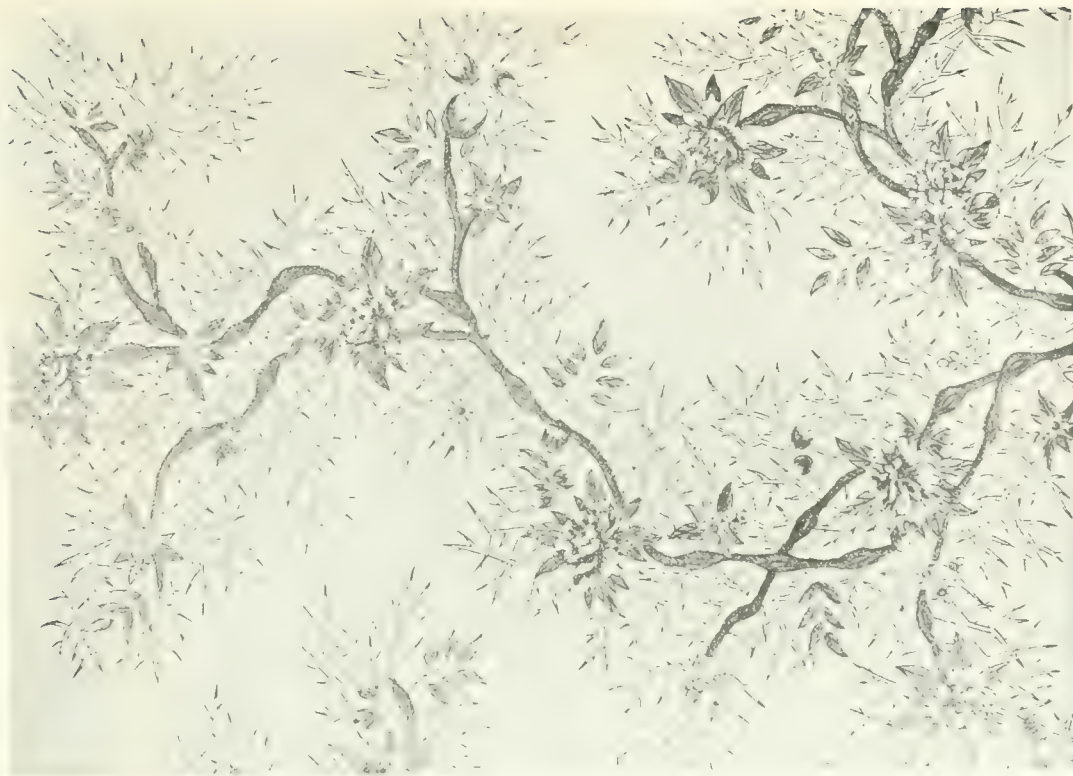
The greater number of works where block-printing was carried on in the eighteenth and early nineteenth centuries were situated near London. Richmond is said to have been the site of the first, and Old Ford, Waltham Abbey, West Ham, and Bromley-le-Bow were all places where this industry flourished. Later, many firms established themselves further north, and large businesses grew up, among the earliest being those at Preston and Glasgow. Many of these were large commercial undertakings. Of one of them—Livesy's & Company—it is said: "This place was the means of giving bread to more than 20,000 persons; cloth in whitestering has occupied ground 12 miles in length; near 300 tables have been employed; and near 40 coppers at work at one time" (O'Brian, *Callico Printer's Assistant*, 1790). For those days this represented an enormous undertaking, and was probably one of the largest manufacturing businesses of the time.

It was to combat the swiftly-growing supremacy of our English cotton industry that, somewhat later, Napoleon enlisted the services of Oberkampf, the



MORNING or the BENEFOLLENT SPORTSMAN.  
 The man and his dog are the most common of the sportsmen.  
 The woman and her dog are the most common of the sportswomen.  
 The man and his dog are the most common of the sportsmen.  
 The woman and her dog are the most common of the sportswomen.





NO. XVI.—A VERY SOFTLY COLOURED CHINTZ/ IN BUFF, ROSE, AND BLUE



NO. XV. FURNITURE CHINTZ IN VIVID COLOURS. THE UNDULATING STEM WITH SERRATED EDGE IS BRIGHT GREEN SHADED WITH ORANGE

famous printer of Jouy, to help him in his trade war on Britain. "We shall give them a thorough

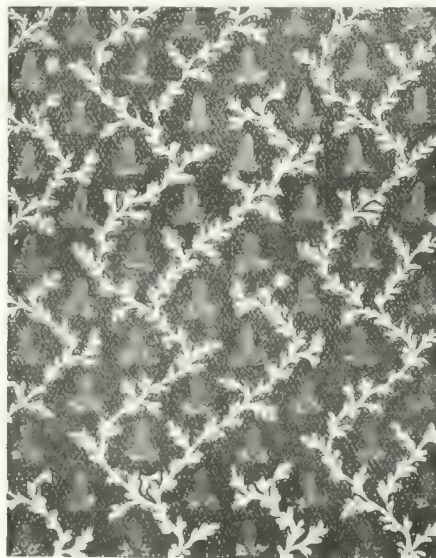
arms." However, Waterloo and Wellington were too much for Napoleon, and our cotton mills and printing



NO. XVII.—A BLACK GROUND WITH CERISE SPOTS, WHITE STEMS, AND BLUE AND ROSE FLOWERS

beating, you and I," he is reported to have said, "you in the world of industry and I by force of

presses have survived, though the *Toiles de Jouy* are but a memory.



NO. XVIII.—A SMALL DRESS PATTERN

# Pictures

## The Art of Alsace-Lorraine

THERE is nothing that so truly mirrors the innermost soul of a people or so faithfully reveals the depths of its character as does its art. For art is, as it were, the materialised spirit of a nation's most inspired sons—the key which shall reveal to the world that spiritual and intellectual life which animates the country from whence it has sprung.

In dealing with the art of Alsace-Lorraine, it must be borne in mind that although these two provinces are commonly referred to conjointly in consequence of their common lot during those sad years in which they were wrested from their mother-country, considerable divergence exists between them, both from the ethnological and political points of view, this divergence manifesting itself distinctly in the works of art which each has produced. In the scope, however, of a brief article such as this, it would be impossible

By R. R. M. See

to enter into the subject of the individual idiosyncrasies of each respective province with any degree of exactitude, and it is in consequence expedient to limit its aims, more or less, to a summary survey of those artists who, during the present century and those preceding it, have displayed the most conspicuous talent. That this artistic talent has always found its due meed of encouragement and been enabled to develop under the most favourable conditions in these provinces, has been the direct result of the commercial prosperity which has characterised them, for, situated as they are on the high-road to Central Europe for the commercial caravans of France and Spain, and acting as they do as a species of land docks for the merchants of Middle Europe, their inhabitants have enjoyed a high level of prosperity and comfort, with the result that the wealthier classes,



"FARNIENTE"

MANY BENNER

relieved from all material cares, have had both leisure and means to devote to the culture of the fine arts. Thus local talent has been stimulated and appreciated, and all that is fundamentally fine in the realm of art been carefully fostered.

Although in the history of the art of Alsace-Lorraine her record of architecture and the applied arts is of considerable importance, it is necessary to restrict ourselves on this occasion to the consideration of her pictorial and sculptural masterpieces. The name of her first great



INTERRUPTION

ALEXANDRE URBAIN

was Mathias Grunewald, from whose hand came the *Isenheim Retable*; while, in addition, there flourished at this time a number of monks who united the calling of artist to that of monastic recluse. Those, in addition to being students of the Rhenish school, were also direct pupils of the Flemish and Burgundian masters, being both in taste and æsthetic feeling closely akin to the masters of the Ile de France. This is the period that proved so rich in the production of those marvellous illuminated manuscripts



WATTWILLER

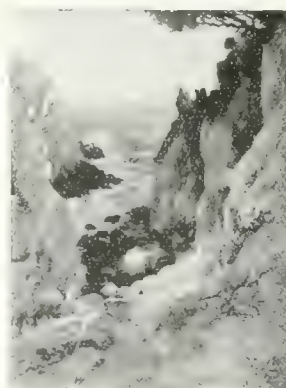
BY BAUDINOT



VALLEY OF THANN

BENNER

painter and engraver is that of Martin Schoengauer, the founder of the Colmar school. It is of the greatest interest to trace in the works of this early artist the Germanic influence of the Cologne masters operating side by side with the refinement characteristic of the French school, and by no means untouched by the Italian tradition, for, even in the early period of their career, the painters of Alsace-Lorraine were wont to look both West and South for their inspiration. Another master of note during this era



LANDSCAPE

G. KRAFFT

and exquisitely carved statues that enriched so many of the churches throughout Alsace-Lorraine, and embellished those monasteries, cathedrals, and chateaux which have become so many landmarks to students of art.

The sixteenth century is more remarkable for its architecture and architectural sculpture than for its decorative art, although we find among the followers of Schoengauer such men as Greuter at Strasbourg, and in Lorraine Jacques Callot creates

## *The Art of Alsace-Lorraine*



ST. JAMES'S PARK, LONDON

DE LOUTHERBOURG

IN THE POSSESSION OF MR. W. CLAUDE JOHNSON

a strong school of engravers, whilst Ligier Richier led the sculptors.

With the reunion to France in the seventeenth century, we find the art of the provinces, under the

influence of the Ducs de Rohan, becoming purely French. In Strasbourg, Hannong is making headway with his china, while at Niederwiller others are directing similarly successful undertakings. The iron-



"BUCOLIC"

HENRI ZUBER

work gates produced by men such as Pertois and André Jost manifest a taste that is purely French in its delicacy and grace. Goldsmiths and woodcarvers are carrying on equally flourishing ventures. In engraving distinguished work is done by Leclerc of Metz and Etinger of Colmar. The name of Claude Gelée, the Lorrainer, is the best known among those of the painters. The eighteenth century sees the rise of the painters De Louthembourg, G. B. Leprince, Hussenet, Sweback of Metz, Martin Drolling Guérin, Heimlich, Boug d'Orschwiller, Frédéric Meyer, Hurstault de Huningue, Heilman,

and Hirn de Mulhouse, to mention but a few of the better known. To English students the name of De Louthembourg is of particular interest, since he finished his career in England, where he became a Royal Academician. Among the engravers, Dumortier, Gillet, Durig, and Muller of Strasbourg achieved distinction, whilst among the sculptors Framin of Strasbourg is the predecessor of Friedrichs, Fratin, and Bartholdi.

With the early nineteenth century the native artists derive their inspiration from their own country. Before coming to the more modern period, we find a bevy of great men, such



"COLMAR SCHOOL"

FIFTEENTH CENTURY

sculptor, whose Lion de Belfort in Paris and Statue of Liberty in New York eloquently testify to his remarkable genius. It would requisition the entire space of a month's issue of *THE CONNOISSEUR* to make even a cursory mention of the many artists who flourished under such happy circumstances in these

provinces prior to the Teutonic invasion. After 1871, numerous artists, sooner than live under German oppression, preferred to leave their native land and carry on their activities in France, there becoming the leaders of what may be termed the Paris-Alsatian school.

Among those who have passed away



VILLAGE SCENE

BY R. KUDRE

during recent times, mention must be made of Théophile Schuler, Ehrmann Bayer Maréchal, Kreyder, T. Hurner, Bernier, and Hermann; while among the ranks of the living there stands out the President, Alfred Roll Wencker, Umbricht, Zwiller, and Hornecker, all of whom hail from Alsace; Victor Prouvé, Betanier, Gruber, Regamey, and Royer being the foremost among the distinguished Lorrainers of the day. While these were spending the greater part of their lives in France, men such as Spindler and Schneider had been steadily working in their native land, true to an ideal which forbade their leaving her while still in the hands of the oppressor.

Nor must the Alsatian group of caricaturists, of which Hansi and Zislin are the chief modern exponents, be overlooked. Frank Mura, Maurice Achener, the etcher, Léon Barillot, the artist of country life, Many Benner, whose portraits, dreamy landscapes, and delicate nudes have won him so much renown, Betanier, the painter of patriotic scenes; P. E. Colin, the author of many a luminous engraving, André Engel, who puts into his landscapes that wistfulness which seems to embody the spirit of his country, Emile Friant, whose drawings and engravings are so impressive in their strength and force; the master, Gagliardini, whose scenes and landscapes are so full of light and sun, are already well-known here. Fit to be classed among the greatest of the artists in stained glass of our time is Jacques Gruber; while Hannaux' statuettes and Paul Kauffmann's studies of old Alsatian costumes and customs are of special historical interest by reason of the accuracy and honesty which characterise them. R. Kammerer's powerful landscapes, René Kuder's admirably vital scenes of country life, and Jules Raymond Koenig's works are all in their respective ways worthy of much more than passing attention; while remarkable qualities are likewise to be found by cognoscenti in the flower pieces of Estelle Masson, the various types of Lorraines depicted by Léon Nassoy, the realistic and the patriotic canvases of the veteran of 1870, the military painter Petit Gerard.

Then, too, there are the delightful drawings of



Mlle. T. U.

BY HONORE UMBRICHT

Regamey and of Henri Royer; Rittleng's mezzotints and aquafortes; Paul Scheidecker's water-colours, so deeply conceived and strongly executed; and the flower and genre paintings of Edmond Suau. In addition, there are the bleak landscapes of Daniel Schoen, the statuettes of Albert Schultz and of Hennequin Reveur, the studies of still-life by Mlle. Schneegans, the powerful works of Alexandre Urbain, Gustave and George Weiss, all of whom are well worthy of note. The pupils and followers of Spindler are well represented by Allenbach, Auguste Dubois, Gachot, Eugen Holzmänn, Mlle. Steinmetz, F. Schultz, Schoen, and Wettel.

Interesting work also comes from the reconquered provinces in the name of Mlle. Haller, Krafft of Strasbourg, Schneider (President of the Artistes d'Alsace-Lorraine), already mentioned, Albert Schultz, and Paul Welsch. From Mulhouse comes work

by the two Breitweiser and by Trencklé, and last, but not least, that by Lucien Blumer and Baudinot.

It would be foolish to allow our patriotism to blind us to inequalities and imperfections in the work of the artists belonging to these long-suffering provinces. While some have moved forward with the times, others, it must be confessed, have elected to remain staunch to the old-fashioned traditions in painting encouraged by the École des Beaux Arts, allowing that straightforward honesty of execution, which is so strong a characteristic of them, to take the place of theories of a more advanced type. But however this may be, there is a quality in their art which at once proclaims them worthy descendants of those early masters whom their native land is so proud to have produced, nor has the teaching of the schools of Munich and Berlin availed to obliterate aught of that originality both of style and of outlook which is so inalienably theirs. The artists of Alsace-Lorraine have, both in this century and in those which have gone before, tended to walk rather in the footsteps of the French than in those of the Teuton, a tendency which has led to their being naturally confounded with the artists of the mother-country.



## The Battle of Naseby, and a Suggestion By Dr. G. C. Williamson

THE battle of Naseby (June 14th, 1645) was like the battle of the Marne, a turning-point: it changed the character of a war, nay, more, of a kingdom, and it was an attack by a "new model" (as it

was called), a new type of troops, and new arms, with new ideas behind them; upon the old arrangements and the old ideas. It was fought on a height and above the river, the Avon, and in view of another, the



ENAMELS

PRESENTED BY PARLIAMENT TO GENERAL FAIRFAX

MODERN FRAME AND INSCRIPTION

## *The Battle of Naseby, and a Suggestion*



THE HOUSE OF COMMONS IN SESSION



FAIRFAX ON HORSEBACK

Welland ; it was marked by sublime courage on the part of commander and troops, and it was decisive.

It is commemorated in the present day by a wonderful and curious treasure.

Two days after the battle had been fought, the House of Commons passed a resolution thus :—

“Resolved etc., . . . that Sir Henry Mildmay, Mr. Lisle, Sir Robert Harley and Mr. Jenneur do forthwith provide a jewel of five hundred pounds value

Sir Robert Harley presented it to Parliament for its approval. The price had exceeded the sum granted by the House ; it came out at eight hundred pounds. The Commons, however, gladly approved of the object and its cost, and instructed a Mr. John Ashe to present it to Fairfax.

The resolution reads thus:—“Resolved etc., . . . that the eight hundred pounds for the paying for this jewel shall be paid out of the fine of the first delinquent



THE BATTLE OF NASEBY

to be sent from this House to Sir Thomas Fairfax as a testimony of their affection to him and of the esteem they have of his services.”

By October 24th, the jewel had been executed, and

not yet disposed of, and that the said £800 be paid unto Mr. Francis Allen . . . whose acquittance . . . shall be a sufficient discharge.”

The jewel took the form of a watch with enamel

sides, richly set in diamonds, and although the stones have disappeared long ago, the enamels are still in existence, and in the possession of Lord Hastings, by whose courtesy we illustrate them.

They were purchased from the executors of Fairfax, who were unfortunately pressed for money, although Fairfax received £5,000 (a very large sum in those days), with his barony, by the celebrated collector, Ralph Thoresby, and at his sale in 1764 by a far more celebrated collector, Horace Walpole. They were highly esteemed treasures in the famous Strawberry Hill collection, and then in 1842 were sold and eventually came into the possession of Lord Hastings, a representative, by the irony of circumstances, of the very family that was defeated by Fairfax at the battle they commemorate; for it was one of Lord Hastings' ancestors who was in charge of the Royalist troops at that occasion.

Walpole kept them in "the blue breakfast room upstairs." One of the enamels depicts Fairfax on horseback, the group being clearly derived from the celebrated picture by Van Dyck representing Charles I. His breast is crossed by a ribbon, which is, however, *not* that of the Garter, as Fairfax did not possess that order, and, moreover, in his day the ribbon was worn over both shoulders and not as in the enamel. The signature by the hoofs of the horse is "P. B. fecit."

On another enamel is depicted the House of Commons in session, a very interesting and instructive picture, and on a third is seen the battle in full progress, and the cry of the Puritan soldiers, "Non nobis," appears above the spears of the cavalry. A sentence on the portrait group is almost undecipherable, but seems to read "Sic radiant fideles."

The enamel has always been accredited to Pierre Bordier. It was probably the work of a Bordier who was at that time in England and working for the Parliament, a native of Argenville, and his Christian name may have been Pierre; but he was *not* the well-known Pierre Bordier, the friend and brother-in-law of Petitot, one of the chief exponents in this class of work.

Whoever he was, he was a notable craftsman of great skill, and the jewel has been the object of admiration by succeeding generations ever since it was executed, and will ever remain a thing of beauty.

Does it not give us an idea for the present-day commemoration?

A victory in which 8,000 muskets were taken, a conquest over the last field army which the Royalists could put in the field, may seem to modern eyes a small thing when compared to the warfare of the present day, and even £5,000 and a barony slight rewards for a successful general when compared with what the King and nation will gladly give to the victors when they return bearing peace in their hands; but we would urge that, in addition to money and title, the artists of the day should prepare, in lasting form, some tribute such as that given to Fairfax in 1645.

Why should not fine enamel-work, unfading and permanent in every way, commemorate this coming victory, be it on a watch, or a sword, or a casket, and in such form that 300 years hence the portrait of the victor, the assembled King, Lords, and Commons, the people, the Corporation of the City with the Lord Mayor, or St. Paul's or the Abbey should be clearly set out that all may see?

The modern day casket is often a monstrosity, a useless box to be put upon a velvet-mounted pedestal under a glass case!

Why not let the tribute be a box that can be used, or as we have said, a watch, a sword, or even a pocket companion, with enamel-work upon it, and then our grandchildren will be able to value and appreciate as highly as we do these enamels, the gift of a grateful people to the conqueror in the world's greatest war.

We are glad now to see Fairfax as he was, to have a picture of the battle, to see the House of Commons sitting in solemn fashion. Those who come after us will be equally glad to see persons and things as we see them; and what more fitting and permanent form can the representation take than in enamel?



A FRUIT PIECE  
BY RICHARD EARLOW  
AFTER J. VAN HUYSUM



# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## UNIDENTIFIED PORTRAIT (No. 146).

DEAR SIR,—I regularly take your magazine, and shall be glad if you will give me your opinion whether an oil painting (unidentified portrait) in my possession—lady with grey hair, oval, 17½ in. by 14½ in.—as per enclosed photo, is a portrait of the same lady as illustrated on page 163 of your July, 1914, issue. In my picture the lady has a pink band with pink rosette at the side in the hair, the frilled bodice has a pink ribbon, two bands of pink ribbon on the sleeve, and a broad pink sash at the waist. It will be noticed that the photo shows a tight narrow black band round the throat, and that the hair is dressed very much in the same style (particularly at the side curls down the shoulders) as your illustration.

Yours truly, ENQUIRER.

## THE ASTROLOGICAL MAN (MARCH, 1918).

LADY ANTROBUS has seen in THE CONNOISSEUR the inquiry *re* "The Astrological Man" in the *Book of Hours*. The explanation will be found (more or less) in the Zodiac signs. Certain signs are supposed to be connected with certain parts of the human body, as the months of births and dates give certain mental attributes. There is a book called *The Influence of the Zodiac on Human Life*, really taken from ancient lore, but it is very easy to understand. One could (pre war) get this little book anywhere.

## MASONIC BOX (JANUARY, 1918).

DEAR SIR,—In January, 1918, you published a photograph of the lid of a masonic box bearing in the centre a coat of arms surmounted by a crest. The

arms seem to be those of the Ponsonby family. The three members of this family in the peerage—viz., the Earl of Bessborough, Baron de Mauley, and the late Baron Ponsonby—bore "gules a chevron between 3 combs argent." But the crest of this family is apparently not the same as that on the box. There it is, as far as one can judge from a photograph, an eagle's head with a serpent round its neck. The Ponsonby crest is always, as far as my experience goes, "3 arrows on a ducal coronet, one in pale, two in saltire or, feathered and pointed argent, entwined by a serpent proper." The arms of the Earl of Bessborough appear in an advertisement on p. xxiv. of the March, 1913, number of this periodical. There seems to be branches of the Ponsonby family in Cumberland and Ireland. Perhaps Mr. Hayward, knowing where the box came from, could discover a connection between it and a local branch of the Ponsonby family.—W. F. JOHN TIMBRELL.

## UNIDENTIFIED PAINTING (No. 295).

DEAR SIR,—Can any of your readers inform us if this painting is an original, and whether there is a replica in one of the Italian galleries? The size of the picture is 60 in. by 40 in. It was purchased from a small shop in Liverpool many years ago by the father of the present owner.—Yours faithfully, G. BIDDLE & SONS (Brighton).



(146) UNIDENTIFIED PORTRAIT

## UNIDENTIFIED PORTRAITS (Nos. 296 AND 297).

DEAR SIR,—I shall be glad to obtain some information regarding the two portraits herewith, which have been in my family for many years.

*Van Dyck, by Himself. Is*

this a copy of any of the known originals, or can this be another? If a copy, where is the original?

Identification wanted of three-quarter-length portrait of man with powdered hair, black bow, with three-cornered hat in hand, dressed in green velvet coat and yellow-brown waistcoat, both very much betrimmed with gold braid. Evidently the period of George II. or Louis XV. Name of artist also wanted.

Yours  
faithfully,  
(Miss)  
V. A. DANIELL.



(205) UNIDENTIFIED PAINTING

TEA TRAY.

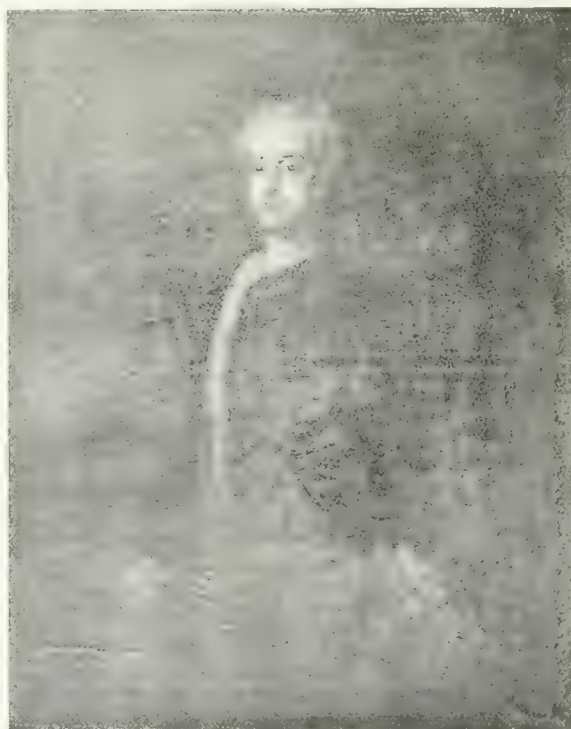
DEAR SIR,—I have a boldly-painted tray with this inscription painted on the back of it: "Captain F . . . . (letters obliterated) attacking Fort Royal, Martinique, Zebra S . . . . in 1794, S. Bagley P . . . . 1838."

Can you tell me the exact name of the painter, and give me any information about him? I do not think the word beginning P is Pinxit—there seems to be an "a," "t," and perhaps "y."

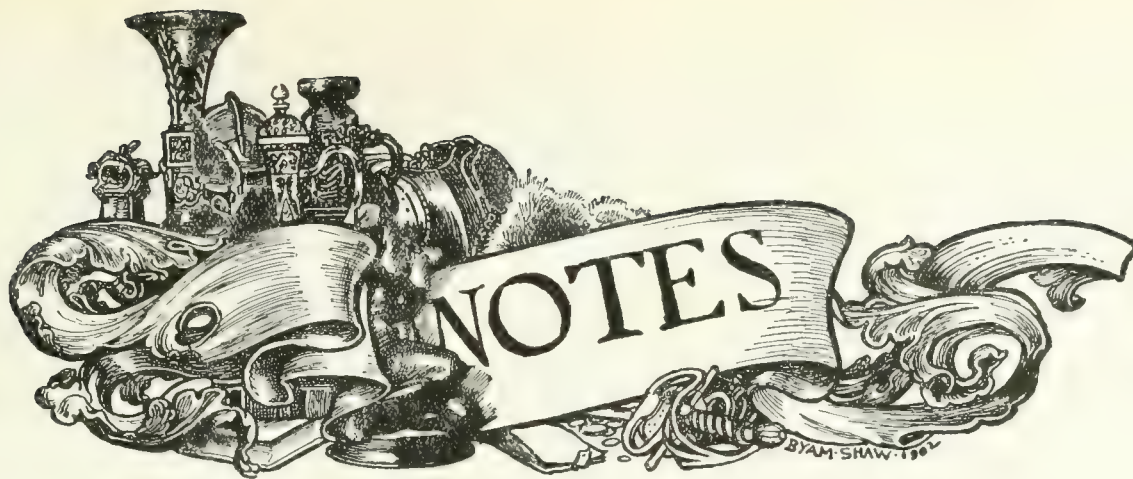
Yours  
faithfully,  
A. RUSSELL BAKER.



(296) PORTRAIT OF VAN DYCK



(297) UNIDENTIFIED PORTRAIT



A TABARD is a short coat, the whole consisting of four detachable and flat pieces, namely, a pair for front and back and a pair of short sleeves or shoulder-pieces. These tabards are emblazoned on all sides with the arms of the sovereign, and worn, as their distinctive garment, by heralds and pursuivants. (A pursuivant was formerly a junior heraldic officer attendant on the heralds; also one attached to a particular nobleman; now, an officer of the College of Arms, ranking below a herald.) A similar garment, with short sleeves or

without sleeves, was worn in the Middle Ages by knights over their armour, and was also emblazoned with their arms or worn plain. The name was also given in earlier times to a much humbler and similar garment of rough frieze worn out-doors by peasants—also by monks and

foot-soldiers. The ploughman wears a “tabard” in the prologue to the *Canterbury Tales*. The knaves of our playing-cards are attired in the tabard. At Queen’s College, Oxford, the scholars on the foundation were called “tabarders,” from the tabard, obviously not an emblazoned dress, which they wore. The word itself appears in French, *tabard*, or *tabart*, etc.; Italian, *tabarro*; German, *taphart*; Med. Latin, *tabbardus*, *tabardium*, etc.

The tabard here figured—which was recently found in private hands in the south-west of England—is in

excellent preservation; the front (or back) measures 36 in. in length and the same in width at the bottom. The shoulder-pieces, also illustrated, measure 18½ ins. in both directions. All the ground on which the armorials are worked is of satin, except that surrounding



TABARD

ONE SIDE OF THE BODY

the "Luneburg" lion, which is of corded silk. The lining is of red satin. The animals have red, garnet-coloured eyes. Charlemagne's crown is in gold, with the details in blue and red.

This tabard belongs equally well to any of the first three Georges before 1801, when George III. dropped the claim to the French crown, and with it the French fleur-de-lys. England impaling Scotland was granted to Queen Anne, and so continued by the Georges.

The blazon of the tabard is as follows:—*First quarter*, gules, three lions passant guardant in pale or, ENGLAND, impaling, or, a lion rampant within a double tressure flory, counterflory, gu., SCOTLAND. *Second quarter*, azure, three fleurs-de-lys, 2 and 1, or, FRANCE (modern). *Third quarter*, az., a harp or, stringed arg., IRELAND. *Fourth quarter*, gu. 2 lions passant guardant in pale or (BRUNSWICK); impaling, or, semée of hearts gu. a lion ramp. az. (LUNEBURG); on a point in point a horse courant arg. (SAXONY); on the centre of the fourth quarter an escutcheon gu. charged with the crown of Charlemagne, or, as Arch-Treasurer of the Holy Roman Empire.

H. ST. GEORGE GRAY.

#### What the Sea Holds

QUITE recently, an interesting suggestion that aircraft might be employed profitably in locating sunken treasure-ships appeared in the press. Only an accomplished aeronaut can judge of the feasibility of the scheme, although the endless interest displayed in such relics as the galleon off Tobermory might induce search for valuable wrecks in other localities. The idea is liable of extension in a somewhat different direction. Only a month or two back airmen reported the presence beneath the waves, off Abukir, of an

ancient town, which must have been given over to Poseidon some ages ago. We are all aware that the goods of man which the sea has yielded up are as a drop in the ocean compared with those still held by her. Plato and other early writers would have us believe in the existence of the great island of Atlantis, whose cities were sucked into the depths by a dim catastrophe which may have some affinity with the universal Flood legend. Even if there is any truth in the story, as the comparative shallowness of parts of the Atlantic bed would seem to suggest, there is little hope that any relics of a lost civilisation are recoverable in the same way as amphoræ have been raised from sunken islands in the Grecian archipelago. The proposed draining of the Zuyder Zee might possibly result in discoveries, whilst kindred instances of coast erosion need not be referred to here. Curious cases of articles recovered from the sea occur constantly, as with the scallop which was found to contain an old wedding-ring, at Weymouth, in 1917. Roman pottery has been brought up by fishermen off Whitstable, we believe, whilst a Samian dish, the glaze of which had been destroyed by the salt water, was netted off Brightlingsea, and is now in Colchester Museum. These are solitary specimens from a list which might be prolonged indefinitely.

Consideration of the loss of art treasures due to storm or submarine warfare may also be considered, as, even if we commence with so recent a misfortune as the loss off Leghorn, during the late thirties, of the sarcophagus of Men-kau-Ra, builder of the third pyramid, we have a formidable list to contend with.—  
CRITICUS.

#### Cabrioles

As this is not the first occasion on which we have quoted from our eighteenth-century forebear, we request the



SHOULDER-PIECE OF TABARD

indulgence of readers in presenting a further selection, remarkable for its intimate glimpse into the vain life of the period. The paper in question appeared in *THE CONNOISSEUR*, No. cxii. (Thursday, March 18th, 1756), and deals with the extravagant coiffures then fashionable with the fair sex. "It has for a long time been observable," says the writer, "that the ladies' heads have run much upon wheels; but of late there has appeared a strange kind of inversion, for the wheels now run upon the ladies' heads. As this assertion may probably puzzle many readers, who pay no attention to the rapid and whimsical revolutions of modern taste, it will be necessary to inform them that, instead of a cap, the present mode is for every female of fashion to load her head with some kind of carriage; whether they are made with broad wheels or not I cannot determine. However, as they are undoubtedly excluded the Turnpike Act, it is by no means material. . . ."

"The curiosity I had of knowing the purport of this invention, and the general name of these machines, led me to make enquiry about them of a fashionable milliner at the court end of the town. She obliged me with a sight of one of these equipages, designed for the head of a lady of quality, which I surveyed with much admiration, and, placing it on the palm of my hand, could not help fancying myself like Gulliver taking up the Empress of Lilliput in her state coach. The vehicle itself was constructed of gold threads, and was drawn by six dapple greys of blown glass, with a coachman, postilion, and gentleman within of the same brittle manufacture. Upon further enquiry, the milliner told me, with a smile, that it was difficult to give a reason for inventions so full of whim, but that the name of this ornament (if it may be called such) was a *Capriole* or *Cabriole*, which we may trace from the same original with our English word *caprice*, both being derived from the French word *cabrer*, which signifies to prance like a horse."

#### Shakespeare Tobacco-stopper

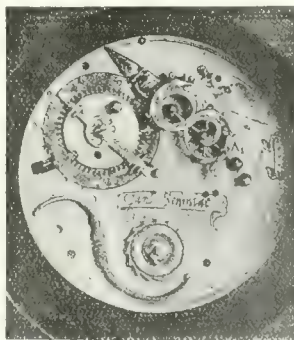
THE handle-end of this interesting tobacco-stopper, length  $3\frac{1}{2}$  in., is carved to represent a bust of Shakespeare. It was made from the Shakespeare mulberry-tree, and is



SHAKESPEARE  
TOBACCO-STOPPER



NO. I.—WATCH BY  
WILLIAM CLAY  
GIVEN BY CROMWELL  
TO COLONEL BAGWELL  
SIEGE OF CLONMEL  
1650



NO. II.—CLOCK-WATCH BACK VIEW  
BY CARL SCHMIDT CIRCA 1600

shod with silver at the "business end." It was given in 1802 by John Lucy (1790–1874), of Charlecote Park, Warwickshire (afterwards rector of Hampton-Lucy and vicar of Charlecote), to the Rev. James Hurly, the great-great-grandfather of the Rev. Daniel Pring, vicar of North Curry. To Charlecote, Shakespeare's early history has imparted an undying celebrity.

"The old Elizabethan house remains the same as in the days of good Queen Bess, and the gentle Avon flows as brightly as of old beneath its sunny lawns; here are still the venerable oaks, under whose shade the poet at times sat, and the richly-wooded park through which he loved to roam." (*Illus. Lond. News*, 1848.)

Mr. Thomas Sharp, watchmaker, died at Stratford-on-Avon in 1799, in the seventy-sixth year of his age. "The day before he expired he took his oath upon the Holy Evangelists that he never in his life bought, made up, worked, sold, or substituted any other mulberry wood than what was part of the tree which he purchased of the Rev. J. Gastrell, who cut it down in 1756, and which, he had heard Sir Hugh Clopton . . . positively declare was planted by the hand of Shakespeare." (*Gentleman's Mag.*, 1799, pp. 909, 910).

Amongst other things, tea-caddies, said to have been made from the mulberry-tree planted by Shakespeare, are sometimes met with. There is one in the Taunton Castle Museum, which bears the following written inscription:—

"This casket, though humble, was made from the tree Which, oh! my dear Shakespeare, was planted by thee."

#### Timekeepers, by William Clay and C. Schmidt.

THE small oval watch of silver here figured (No. i.) is only  $1\frac{1}{2}$  inches in length, and is inscribed "William Clay, fecit." It was given by Oliver Cromwell to Colonel Bagwell at the siege of Clonmel, 1650. No. ii. gives the back view of an early example of a clock-watch, by Carl Schmidt. It was made circa 1600, when the manufacture of timekeepers was in the hands of blacksmiths and "hammermen." This specimen was made before the introduction of the circular balance, and before the chain came into use for connecting the

train of wheels to the mainspring. The wheel and pinion teeth appear to have been cut by a very crude method. There was an example of Schmidt's work in the collection of the late Mr. F. G. Hilton Price, F.S.A.—an oval clock-watch, which strikes 1 to 6.

THE fashion for furniture and other accessories designed in the Chinese style, which attained such vogue during the eighteenth century, has been the subject of many references in these pages. In consequence, readers may be interested to learn what the contemporary CONNOISSEUR had to say about the matter. After finding how a typical London citizen starts to renovate his house and garden in the most approved taste, we are told—

The Chinese  
Taste

“ Now bricklayers, carpenters, and joiners,  
With Chinese artists and designers,  
Produce their schemes of alteration,  
To work this wond'rous reformation.  
The useful dome, which secret stood  
Embosom'd in the yew tree's wood,  
The trav'ler with amazement sees  
A temple, Gothic or Chinese,  
With many a bell and tawdry rag on,  
And crested with a sprawling dragon.  
A wooden arch is bent astride  
A ditch of water four feet wide ;  
With angles, curves and zig-zag lines,  
From Halfpenny's exact designs.”

After a contemplation of such wonders, the Cowperian muse may well exclaim—

“ Blest age ! when all men may procure  
The title of a Connoisseur.”

(No. cxxxv., Thursday, August 26th, 1756.)

A REMINISCENCE of the Civil War is preserved in a copy of *The Whole Booke of Psalms* (London, 1621), owned by Mr. L. Meyrick-Jones, of Mill Hill. The major portion of the fly-leaf is taken up with inscriptions in a crabbed seventeenth-century hand, forming the memorial of two captive Royalists.

Old Fly-leaf  
Inscriptions

“ / Robert Standen prisenor for / searvinge King Charels in / Camardon 1648 / ” reads the first, being succeeded by a line in a more flowing scree'd :— “ Tyhir tu patula recubans, etc.” Beneath, in writing more similar to the first, is “ / Christopher Herry's : prisnier / to the independent armey / för säruing my lord and / mr : Charles : by ye grase of / god King of England :—/ Carmathen : the 28th of August / 1648 : Remember my louen / to my uery good frënd / mrs. Marey : C.H. / ”.

It would be interesting to ascertain the whereabouts in private possession of like mementos.

DEAR SIR,—I was interested to read Mr. Howard H. Cotterell's article in the February number of THE CONNOISSEUR on “Rim-Types of Old Pewter Plates.” He puts the date of Type No. vi. as about 1735 and after, and says that the only exception to this that he knows is two plates bearing Queen Anne's royal cypher. He may be interested to hear that I have a pair of plates with rims of Type No. vi. which bear the touch-mark of Jonas Durand, and the date 1699. I enclose a rubbing of same.



Yours faithfully, EDGAR M. BURNETT.

DEAR SIR,—Replying to your correspondent Mr. Edgar M. Burnett. The rubbing which Mr. Burnett sends is that of Jonas Durand, and is dated 1699, as he states, but it is *not* another exception to Type vi. in my article in the February CONNOISSEUR.

The date 1699 refers to *the date the touch was struck on the touch-plate* at Pewterers' Hall. The firm of Jonas Durand was in existence from before 1699 until at least 1763, when Jonas Durand, the son, was Renter Warden to the Company, and all along that period of time the firm would use this *same dated touch*, for pewterers were not allowed to alter their touches when once struck upon the Hall plates except under special permission, not easily obtained, from the Company. The idea of an annual alteration of the date would not have been tolerated. When dates were altered, and there are several instances in Mr. Welch's History of the Company, it was by a general order of the Court such as the following :—

On 11 Dec., 1661-2, it was “ordered by the Court that all laymen do alter their touches within fourteen days with the date of 1663.”

Once a date was incorporated in a pewterer's touch, it appeared throughout his whole business career, and is, therefore, *no guide* as to what year any particular piece was made by him. In the case in point, pieces made in 1700, 1715, or 1740 would each bear this same date, 1699.

As a well-known instance of a date in a touch being perpetual during a maker's life-time, one may

mention the famous Staple Inn pewter plates in Mr. Walter Churcher's collection, and a specimen of which, through his kindness, is in my own. The touch on these plates bears the date 1733, whereas they are engraved *Staple Inn, 1751*, in which year, of course, they were made.

I think this would add the *coup de grace* to the theory that the date in a touch is the date when the piece left its maker's hands.

I enclose my "widener." The date, 1733, though quite distinct on the piece itself, is so worn down as to make it impossible to get a more distinct rubbing.



Yours truly, HOWARD H. COTTERELL.

RICHARD EARLOM was among the greatest exploiters of the possibilities of mezzotint, and he left few phases of it unexplored. Before his time it had been used almost exclusively for figure subjects; generally portraits and etching had been employed but little in conjunction with it. Earlom systematically introduced etching in his work, and with its aid applied mezzotint extensively to the reproduction of landscapes and still-life and genre pictures as well as to portraits. How largely he paved the way for future mezzotinters is hardly realised, but J. R. Smith, the brothers Ward, S. W. Reynolds, and, later on, J. M. W. Turner and David Lucas, all followed in the path he first essayed, and in some respects failed to advance further. Earlom

is rather dwarfed by the comparative failure of his most important though by no means his principal work—the two hundred plates after Claude's *Liber Veritatis*, executed from the originals belonging to the Duke of Devonshire. It is almost impossible to think of these without mentally comparing them with the far more interesting plates after Turner's *Liber Studiorum*, to the great advantage of the latter; but the difference in the attractions of the plates lies not so much in the quality of the engraving as in the superiority of Turner's originals. The latter were specially executed with a view to their reproduction, whereas Claude's originals were memoranda, merely intended to record the subjects of some of his works. With a subject worthy of his powers Earlom is very hard to surpass. His *Fruit Piece* and *Flower Piece*, after Jan Van Huysum, are probably the finest reproductions in mezzotint of still-life pieces that have ever been executed. The originals formed part of the Houghton collection, sold by Lord Orford, the son of Sir Robert Walpole, to the Empress Catherine of Russia, and hang—or hung before the revolution—in the Hermitage. The *Shepherd Boy in a Storm*, after Gainsborough, engraved from the picture exhibited at the Royal Academy in 1781, shows him equally successful in another métier, the technique and feeling of the original being finely rendered. The three illustrations of these plates are made by kind permission from proofs in the collection of the Earl of Durham, K.G.

As the treasures of Mrs. John Mango's collection of engravings have been dealt with at some length in these pages, readers will be the more interested in the further selection from her portfolios which appears in this issue. *Morning, or the Benevolent Sportsman*, is, of course, one of a pair by J. Grozer, after George Morland. The companion plate, *Evening, or The Sportsman's Return*, is reserved for reproduction in our next number. The remaining engravings belonging to Mrs. Mango are *The Citizen's Retreat*, by W. Ward, after J. Ward, and *Les Roses*, one of the many dainty subjects after Boucher which have been justified by modern taste.





THE picture sales held during the declining days of February were marked by few outstanding lots. This

#### Pictures and Drawings

fact was especially noticeable at the King Street rooms on the 28th, where the first canvas to realise a price worthy of record was *The Departure of Prince William of Orange from Amsterdam*, by A. Storck, 24 in. by 31 in., which netted £309 15s.; a pair of portraits of *Mrs. Richard Wright* and *Rev. Dr. Richard Wright*, by J. Wright, A.R.A., 29 in. by 24 in., went for £84; whilst, of the German school, *Lady as the Magdalen*, panel, arched top, 13 in. by 8½ in., made £94 10s.; by J. Patinir, *St. John Preaching in the Wilderness*, panel, 14½ in. by 20 in., £105; and by Ochterveldt, *A Young Man seated at a Table, writing*, panel, 16½ in. by 13 in., £89 5s., were amongst the few other items to catch the eye. A similarly undistinguished collection came up on March 7th, when the modern British school was mainly responsible for recordable prices. *The Harvester's Return*, by Edward Stott, A.R.A., 21½ in. by 2½ in., made the most with its £535; amongst other amounts being £231 for *The Artist*, by Sir William Orpen, A.R.A., 35½ in. by 27½ in.; and, in the drawings section, £152 5s. for *Hope*, a pastel, by Sir E. Burne-Jones, 81 in. by 31 in.; £84 for *A Rainy Day near Lincoln*, by P. de Wint, 10½ in. by 12½ in.; and £99 15s. for *Dovedale, Derbyshire*, by J. B. Pyne, 1845, 34 in. by 47½ in. Even less interesting was the session of March 10th, when no individual lot realised more than £63, brought in by H. Dawson's *On the Ribble*, 1866, 20 in. by 30 in. A slight appreciation was noticeable on the 14th, when the collections were comprised mainly of "school" pictures. A *Portrait of a Cavalier, in yellow tunic with light sleeves and red sash, holding his sword*, by Moreelse, 37 in. by 30 in., made £204 15s.; *The Standard-bearer: Portrait of Cornelius Corfellis, with troops in background*, by Mytens, 79 in. by 48½ in., £110 5s.; *A Gentleman, his Wife, and six Children, presented to the Holy Family*, by Pordenone, 60 in. by 78 in., £115 10s.; *Flora: Portrait of a Lady in a white dress with red scarf, holding flowers*, French school, 50½ in. by 37½ in., £157 10s.; *The Mouth of a River, with sailing ships*, by H. Dubbels, 15 in. by 18½ in., £99 15s.; *Portraits of Sir John Fagge, Bart., of Mystole Park, and Georgina, Lady Fagge*, a pair, by Lawrence, 30 in. by 25 in., £141 15s.; and *A Distant*

*View of Arnheim*, by J. Van Goyen, 26½ in. by 46½ in., £157 10s., were amongst the more noteworthy lots.

For interest and monetary value, however, none of the sales just mentioned could compare with the dispersal of the late Mr. Robert H. Brechin's collection by Messrs. J. & D. Edmiston, Glasgow. The first portion came under the hammer on the 13th, when the bidding was led by the 3,600 gns. paid for *Blommers' Knitting Lesson*, whilst 2,600 gns. was given for the same artist's *Lost Sabot*. Other examples from the same hand went for sums varying from 1,700 gns. down to 100 gns. *A Tender Chord*, by Sir W. Q. Orchardson, 34½ in. by 28½ in., awakened competition, being knocked down for 2,450 gns., thus registering a striking advance on the £430 10s. paid for it in the Humphrey Roberts sale in 1908. Another high amount for a work by W. McTaggart was secured in 1,800 gns. for *Bathers*, other canvases by this artist securing 1,700 gns. and downwards. Without entering upon a detailed description of all the outstanding items, which were many, we have space to record a few as being of special interest in themselves, including *Tending the Flock*, by C. E. Jacque, 1,050 gns.; *The Bathers*, by Hugh Cameron, 1,000 gns.; *Landscape, with Figure and Cows*, by Corot, 625 gns.; *Hambledown*, by T. S. Cooper, 410 gns.; *Cathedral Interior*, by Louis Isabey, 420 gns.; *Miss Cleghorn*, 260 gns., and *Dr. Cleghorn*, 210 gns., both by Raeburn; and *Dedham Vale*, by Constable, 220 gns.

A number of drawings from Major the Hon. E. M. Pakenham's collection were put up at Sotheby's on March 6th. The principal feature was nine volumes containing numerous sporting subjects from the brushes of H. Alken, H. Alken, jun., Sam Alken, R. R. Scanlan, C. B. Newhouse, Pollard, Howitt, Cooper Henderson, and Ibbetson. The total sum secured by the set was £949. At the same sale a set of four water-colours of *Shooting*, by S. Howitt, realised £210.

MANY interesting plates maintained the standard of bidding at Messrs. Sotheby, Wilkinson & Hodge's on

#### Engravings and Etchings

February 10th, when an impression of *The Man with the Knife*, by R. Houston, after Rembrandt, made £45; whilst on the 26th, £24 10s. was given for *Chaucer's Canterbury Pilgrims*, by W. Blake. Messrs. Puttick



Painted by H. B.

# THE CITIZEN'S RETREAT

Painted by H. B.

the CONNOISSEUR



also presented some choice engravings on March 5th, when a proof of *Man Sharpening a Quill*, by Houston, after Rembrandt, secured £25 4s.; *Marian and Colin Clout*, by Tomkins, after Miss Julia Conyers, in colours, £35 14s.; and *L'Eventail Cassé* and *L'Amant Écouté*, by Bonnet, after J. B. Huet, in colours, £57 15s. A few prints were included in the Schiff collection dispersed by Messrs. Robinson, Fisher & Harding on February 12th, but only one plate attained an amount worthy of mention. This was a mezzotint, *Dick Andrews*, by C. Turner, after Ben Marshall, which went for £52 10s.

The property of the Marquess of Ailesbury was not entirely confined to books, so that Messrs. Sotheby's sale of March 6th exhibited another facet of its beauty. A series of the *Portraits from the Original Drawings by Hans Holbein*, by Bartolozzi, also *Hans Holbein and his Wife*, by and after the same, all in colours and in the original wrappers except one number, made £40. A collection of about 750 engravings by George Vertue, with a written index in Vertue's autograph, only netted £64. The MS. portion is interesting on account of the statement "began to work for myself" under the year 1709. A series of 79 *Views of Rome*, by Piranesi, with uncut margins, realised £70.

From another source were a proof before title of *The Letter Writer*, by J. Watson, after Metzu, £34; and *Indiscretion* and *The Surprise*, by J. W. Delatre, after F. Wheatley, a pair of ovals printed in colours, £53. The late Wilson Crewdson's collection had many charming items, including a number of plates after Sir Joshua Reynolds. A second state of *Georgiana, Duchess of Devonshire*, by V. Green, realised most with its £195, and a first state with large margins of *Lady Caroline Price*, by J. Jones, occupied second place with £145. Other prices were £69 for a first state of *Lord Robert Manners*, by W. Dickinson; £60 for a second state of *Diana, Viscountess Crosbie*, by the same; £50 for a second state of *Jane, Countess of Harrington*, by V. Green; £41 for a first state of *Lady Gertrude Fitzpatrick*, by J. R. Smith; £35 for a first state of *Polly Kennedy*, by T. Watson; £32 apiece for *Hon. Mrs. Stanhope* (publication line cut off) and *Mrs. Carnac* (inlaid), both by J. R. Smith; £31 for *Catherine, Lady Bamfylde*, by T. Watson (cut slightly all round); £19 for *Elizabeth, Countess of Derby*, by W. Dickinson; £18 for a second state of *Schoolboys (The Masters Gawler)*, by J. R. Smith; and £17 for a second state of *St. Cecilia (Mrs. Sheridan)*, by W. Dickinson. A pair of proofs of *The Fruit Piece* and *The Flower Piece*, by R. Earlom, after Van Huysum, made £43.

A few further plates, after Reynolds, were noticeable in the property of an officer in the army. These included *Anne, Viscountess Townshend*, by V. Green, first state, £94; *Master Braddyll*, by J. Grozer, first state, £38; *Margaret, Lady Beaumont*, by J. R. Smith, first state, £30; and *Barbara, Countess of Coventry*, by J. Watson, first state, £17. A proof of *Lord Nelson*, by R. S. Syer, after L. F. Abbott, secured £29; and *Miss Farren*, by Bartolozzi, after Lawrence, in brown, title cut off,

£20. A series of collections of prints figured in the property of a nobleman, when a set of eight aquatints in colours, by C. Bentley, after H. Alken, *The Grand Leicestershire Steeplechase*, ran up to £210. In the collection of Major the Hon. E. M. Pakenham were the following open-letter proofs:—*Game-keepers and Labourers*, a pair, by H. Birche, after G. Stubbs, £54; *Thomas Rounding on his favourite hunter "Spankaway"*, by W. Ward, after A. Cooper, second fifty, £36; and *Charles Newman, Master of the East Essex Foxhounds*, by W. Barnard, after F. C. Turner, £20.

A QUANTITY of choice objets d'art from the late Sir Ernest F. Schiff's collection were offered by Messrs.

#### Objets d'Art

Robinson, Fisher & Harding on February 12th, a noteworthy item being a carved ivory figure of a girl, "Jeune Chanteuse," by Alph. van Beurden, which realised £117 12s. A number of gold and enamelled boxes varied between £52 10s. and £102 18s. each. A few Persian carpets came up at Christie's on the 27th, most favour being shown to one measuring 15 ft. 4 in. by 9 ft. 6 in., which went for £141 15s.; whilst of a selection of jewels which came under the hammer on the preceding day, the limit was reached by £4,800 bid for a necklace of 65 graduated pearls of fine orient, with diamond hooks. A really interesting glass sale was held by Messrs. Sotheby on February 20th and 21st, when a taperstick with dome foot, 7 in. high, made £55, and a pair of candlesticks, on moulded baluster stems and domed feet, *circa* 1730, £39, and a large Irish bowl, *circa* 1770, 18 in. diam., £30.

Exceptional interest attached to the King Street sale of March 6th, when the historic "Clog an Oir," a bell associated traditionally with St. Senan of Iniscatha, Scatterry Island, ran up to £1,312 10s. The bell, which belongs to the 10th century, with later additions, was said to have descended from heaven, and was preserved by the comharbs of St. Senan, the last recognised comharb being Siacus O'Cahan (d. 1581), in whose direct line it descended until 1730, when it passed by marriage to Robert Cahan, of Ballyvoe, from whom it came down to Marcus Keane, Esq., J.P., the late owner. Constructed of bronze-gilt enriched with silver, the measurements are 5 in. high, 2½ in. wide at base. The purchaser, Mr. Panton, has since presented the bell to the Royal Irish Academy, Dublin.

A FEW Toby jugs from Staffordshire factories were included by Messrs. Puttick & Simpson in their sale of

#### Pottery and Porcelain

February 28th. Prominent amongst these was a jug and cover by Ralph Wood, 9½ in. high, which fell for £89 5s.; whilst another, same height, went for £25 4s.; and a small Staffordshire specimen, 7 in. high, £26 5s. A Whieldon jug, in the form of a sailor, 11½ in. high, made £22 1s. Several Nantgarw plates realised anything from £4 4s. to £15 15s. apiece.

The ceramic section of Mr. Dowell's session on March 1st was led by £136 10s. paid for a pair of Ming five-colour vases and covers, 15½ in. high; other prices

including £43 1s. for an old Celadon circular dish, fluted and scalloped border, 18 in. diam.; and £27 6s. for a blanc-de-chine seated figure, "Maitreya Buddha."

Exclusive of the famous Clog an Oir, which is referred to in another place, the King Street sale of March 6th was noticeable for some fine specimens of porcelain. Several frames of Wedgwood plaques averaged between £46 and £86 each, paving the way for Mr. Montague G. Thorold's property, which showed early signs of becoming interesting. A certain amount of armorial porcelain was led by a Kien-Lung tea-service, with the arms of Rigby, Essex, which fetched £73 10s. for some fifty pieces. Animated bidding was provoked for a pair of Kang-He cylindrical powdered-blue vases, 17½ in. high, £1,995; whilst other lots were a Kien-Lung famille-rose bowl, 15 in. diam., £157 10s.; and a Kang-He oviform cylindrical powdered-blue vase and cover, 18 in. high, £220 10s. From another source came a pair of Kien-Lung mandarin jars and covers, 4 ft. 3 in. high, £609. A pair of Nantgarw sugar-tureens, covers and stands, painted with bouquets, impressed mark, made an early appearance on the 13th, realising £102 18s.; whilst the fourth lot to follow was an old Worcester tea-service, painted with flowers in the Oriental taste, consisting of some twenty odd pieces, for which £105 was taken. A Dresden figure of a jay, perched on the stem of an oak tree, 16½ in. high, fetched £65 2s.; a Chinese figure of a lady, her robe enamelled with flowers and butterflies on a green ground, 5 in. high, made £65 2s.; six Nankin dishes, painted with tiger-lily ornament in spirally fluted borders, 10½ in. diam., £105; a Kang-He oviform egg-shell lantern, enamelled with an audience, etc., 8½ in. high, 6 in. diam., £147; a pair of Kang-He figures of men, their robes enamelled green, and decorated with medallions of flowers, etc., seated on oblong plinths, 7 in. high, £294; and a Kang-He figure of Kwan-Yin, her robe enamelled with formal flowers in famille-verte on stippled-green ground, 10 in. high, £52 10s. A Kang-He circular dish, enamelled with a kylin, phoenix, trees and rocks, famille-verte, 13½ in. diam., netted £35 14s. at Puttick's on the 14th.

A GRANDFATHER CLOCK, by William Wright, London, in Chippendale mahogany case, 7 ft. high, was an interesting item in Messrs. Robinson, Fisher and Harding's sale on February 5th.

#### Furniture

The highest bid was one of £61. A Louis XVI. rose-wood and kingwood writing-table, mounted in ormolu and fitted with a clock by Crosnier, Paris, made £70.

Amongst the property of Mr. Lewis Wright, which was sold at Sotheby's on March 14th, was a French tortoiseshell-fronted cabinet, decorated in mother-of-pearl, etc., 5 ft. 10 in. high, 3 ft. 6 in. wide, 1 ft. 9 in. deep, which fetched £310. From another source, a suite of four French armchairs and a settee, upholstered in Aubusson tapestry, made £108. The total netted by the sale was close upon £3,200.

On the 27th, a pair of Chippendale mirrors in large gilt frames, 6 ft. 9 in. high, 4 ft. wide, made £99 15s. at King Street; whilst a single Chippendale mirror, the glass

overlaid with scroll-work, and with a pagoda-shaped canopy, 8 ft. high, 6 ft. wide, secured £52 10s.; a Queen Anne winged armchair, on walnut cabriole legs, £65 2s.; a Louis XV. small writing-table, 44 in. wide, £81 18s.; an old English mahogany bookcase, the centre forming a bureau, surmounted by an eagle, 8 ft. 2 in. high, 4 ft. 3 in. wide, £89 5s.; a Chippendale mahogany table, carved with a shell, on cabriole legs, 45 in. wide, £75 12s.; an Indo-Portuguese cabinet, entirely overlaid with ivory, engraved with classical ruins, 40 in. high, 24 in. wide, £94 10s.; and a set of three Georgian side-tables, painted black and partly gilt, the supports carved as dolphins, 7 ft. 4 in. and 4 ft. 9 in., £147.

Several interesting pieces appeared in Mr. Dowell's (Edinburgh) sale of February 28th and March 1st. Reserving our report to a few of the highest prices realised, mention must be made of £126 for a small-sized grandfather clock, chased brass dial, by James Nicoll, Canongate, Edinburgh, in elm-root case; £141 15s. for a red Boulle commode of three drawers; and £147 for a Dutch carved ebony cabinet, 5 ft. 9 in. by 7 ft.

The most important items at Messrs. Robinson, Fisher and Harding's on March 5th were a set of eight mahogany Hepplewhite chairs, £232; and a 3-ft. oyster-shell and inlaid Queen Anne cabinet, fitted drawers, on stand, £100 16s.

We cannot do more than refer to a few of the pieces which came under the hammer at Christie's on the following day. Of Chippendale (carved mahogany) we noticed 3 chairs, £94 10s.; oblong side-table, 6 ft. 6 in. wide, £99 15s.; card-table, on cabriole legs, 35 in. wide, £115 10s.; and 6 chairs, in the style of walnut chairs of Queen Anne, on cabriole legs and ball-and-claw feet, with brass claws, £493 10s. A Queen Anne long window-seat, on cabriole legs, 8 ft. 6 in. long, 21 in. wide, realised £241 10s.; an Adam satinwood commode, inlaid in various woods, and painted, 4 ft. wide, £378; an old English lacquer cabinet, on Chippendale carved mahogany stand, 3 ft. 5 in. wide, £120 15s.; a Charles II. lacquer cabinet, on carved gilt-wood stand, 3 ft. 6 in. wide, £141; a William and Mary marqueterie secretaire, 3 ft. wide, illustrated in Macquoid's *Age of Walnut*, Fig. 117, £199 10s.; a Louis XV. marqueterie table, 27 in. wide, stamped "P. Roussel ME," £357; another, similar, £294; a Louis XV. marqueterie secretaire, in the manner of David de Luneville, 25 in. wide, £756; a Sheraton mahogany commode, 53 in. wide, £162 15s.; and two sets of Louis XVI. (five) fauteuils and (six) chair frameworks, £152 5s. apiece.

At Messrs. Puttick & Simpson's session of March 7th, £189 was bid for a kingwood marqueterie bureau of Louis XVI. design, on cabriole legs, 40 in. wide, whilst a Dutch carved mahogany armoire, 18th century, 77 in. wide, made £75 12s.; a Chippendale carved mahogany oblong centre table, on cabriole legs with ball-and-claw feet, 47 in. wide, £89 5s.; an Italian walnut marqueterie wardrobe, inlaid with figures of Flora and Pomona under ivory canopies, late 17th century, 74 in. wide, £52 10s.; and a Georgian mahogany secretaire bookcase, 45 in.

wale, £40 10s. A set of seven and two elbow old English carved ebony chairs of Stuart design, from Lord Montague's collection, was knocked down for £94 10s.

Seven Sheraton carved mahogany chairs, inlaid in satinwood, realised £126 at King Street on the 13th, whereas eight Hepplewhite carved mahogany chairs and two armchairs went for £86 2s. An old English mahogany secretaire, cylinder front, mounted with bronze lion's mask and ring handles, 4 ft. 6 in. wide, secured £96 12s.; an old English clock by Michael Shields, London, in tall case of Queen Anne marqueterie, 7 ft. 6 in. high, £86 2s.; a Queen Anne walnut tallboy of nine drawers, 40 in. wide, £42; a Sheraton satinwood commode, inlaid in marqueterie, 38 in. wide, £54 12s.; a suite of furniture of Louis XVI. design, consisting of a settee and four fauteuils, covered in Aubusson tapestry, £252; a pair of French marqueterie commodes, 57 in. wide, £178 10s.; and a Boulle show-cabinet, 8 ft. 6 in. high, 6 ft. wide, £84. The property of Mr. Christopher Tonge, a 16th century Flemish tapestry panel woven with a camp scene, 8 ft. 6 in. by 14 ft. 6 in., secured £254 at Puttick's on March 7th.

A PROMINENT item at Messrs. Sotheby, Wilkinson and Hodge's rooms on February 17th was three folio volumes, containing several hundred caricatures, portraits, views, tradesmen's cards, etc., in every conceivable state of issue, all possessing some connection with William Hogarth. The top bid was one of £400.

A richly illuminated *Book of Hours* (French, 15th century) was amongst the succeeding lots of importance, realising £80, whilst *The Booke of the Common Praier* (London: R. Grafton, 1549) brought in £30. This was a specimen of the first prayer-book of Edward VI. On the following day an album of fifteen Indian miniatures, in native leather binding, made £42, and a Burmese MS. *Life of Buddha*, £21. The late Mr. F. B. Saloman's collection of some 2,500 bookplates went for £70. The total realised by the sale was over £3,145.

The valuable library belonging to the Marquess of Ailesbury was the subject of a three days' sale, commencing March 3rd, for which a total of £9,071 7s. was secured. Starting with the first day, the first outstanding lot was a finely illuminated *Biblia Sacra Latina*, on vellum (French, 14th century), in a German 16th century binding, stamped with coats of arms and the name Iacobus Thysius. This volume (sm. 4to) netted £250, and was followed by several examples of fine binding, of which may be recorded a *Caelius Antiquarium*

(Frobenius, 1517), in contemporary Lyonesse binding, inscribed "Grolerii et Amicorum," £252 (this is not recorded in the Grolier Club edition of Le Roux de Lincy's *Jean Grolier*, 1907); and *Missale Romanum* (Antwerp, 1676), in contemporary red mor. gilt in the so-called "Mearne" style (MS. inscription on fly-leaf; "out of Bishop Burnett's library"), £200. A copy of the first English translation of Boccaccio's *Decameron* (Isaac Iaggard, 1620) fetched £185; G. Chapman, Ben Jonson, and J. Marston's *Eastward Hoe* (for William Aspley, 1605), £160; and a somewhat imperfect copy of *The Chronicle of St. Albans*, bearing Caxton's large device (Wynkyn de Worde, Fleet Street, 1502), £91. The gem of the day was, however, Caxton's *Booke called Caton*, translated by "Mayster Benet Burgh, late Arche-deken of Colchestre and lye chanon of saint stephens at Westmestre" (1483), which aroused a contest only to be silenced by the fall of the hammer on a bid of £950.

March 4th showed immediate signs of promise as to the interest of the day's dispersal. Fitz-Geffry's *Sir Francis Drake, his Honourable Lifes Commendation, and his Tragical Deatthes Lamentation*, an original issue, apparently earlier than that in the British Museum (Oxford, Joseph Barnes, 1596), was amongst the first lots to be sold, and secured £315. Shortly afterwards £160 was given for Abraham Fraunce's *The Countesse of Pembroke's Yuychurch* (1591-2); and John Heywood's *Workes* (Thos. Powell, 1562), £150. An excessively rare edition of Marlowe's *Hero and Leander*, with *Lucans First Booke* (Part I., for John Flashet, 1600; Part II., by P. Short, and are to be sold by Walter Burre, 1600), realised £600. Bound in the same volume were a first edition of *Churchyard's Challenge* (John Wolfe, 1593) and a *Relation of such things as were observed to happen in the Journey of Charles Earle of Nottingham* (M. Bradwood for G. Seaton, 1605). A large copy of the first edition of Marlowe's *Famous Tragedy of the Rich Iew of Malta* (I. B. for Nicholas Vavasour, 1633) went for £130. On the concluding day, two collections of broadside proclamations, covering the reigns of James I. to William and Mary, were offered. The first part realised £102 for some 130 specimens, whilst the second went up to £135 for 380. A copy of the second folio of Shakespeare's works, with the 'Droeshout portrait (1632), was sold for £155; whilst the proceedings terminated with the £400 bid for an extremely rare and interesting, though slightly defective, *Year Booke, 37 Henry VI.* (folio, William de Machlinia, n.d.). The two other recorded copies of this book are preserved in the Cambridge University Library (imperfect) and at Exeter College, Oxford.





THE example of Italy, who firmly insisted on the armistice terms on the return to her of the works of art taken away by the Austrians when the independence of Italy was recognised, has inspired other nations with similar hopes. M. van Werveke, conservator of the Museum of Archaeology and Historic Monuments in Ghent, has addressed a petition to his Government, begging them to claim from Austria the works of art which she took from Belgium at the end of the eighteenth century.

"In doing so," writes M. van Werveke, "you will only be acting as the Germans did at the beginning of the occupation. The Archaeological Museum of Ghent possessed an embroidered standard taken from the Prussian cavalry by the Austrian army in the battle of Maxen (1759). This trophy was given by Count de Saint-Ignon, the Austrian general, to the Confederation of Saint George in Ghent, which confederation resigned it to the museum. At the end of 1914 the Germans took the standard away from the museum, justifying their act by the argument that, entering Ghent as victors, they took by force what had been taken from them by force in 1759.

"On this principle we ought to claim from Austria the numerous pictures, etc., of which she despoiled us at the end of the eighteenth century.

"Austria refused to found museums in Belgium to house the works of art found

in the suppressed convents, and took away the most precious of them to enrich the Vienna Museum. Before sending them away, she forced Belgium (at that time under her suzerainty) to pay their value into the religious funds or to the convents themselves, and she even charged the Belgian budget with the cost of packing and transport.

"These are well-known facts of Belgian history.

"The time has now come to claim these artistic treasures of which we were despoiled when we were under the yoke of Austria."

M. van Werveke gives a list of the pictures claimed, amongst which are nine Rubens, two Van Dycks, five Seghers, three De Crayers, some Breughels, and also a series of wonderful tapestries.



CORNER OF A DRAWING-ROOM  
BY RANKIN AT THE ROYAL INSTITUTE

#### The Royal Society of Painters in Water-Colours

THE 176th exhibition of the Royal Society of Painters in Water-Colours is a good average display, destitute of any works of special moment, but containing a large proportion of examples worthy of a place in any representative collection of modern English water-colours. Pleasant colour and harmonious tranquillity of tone are the prevailing notes. One finds these characteristics exemplified in Mr. J. C. Dollman's *Nightingale*, an evening garden scene permeated by a tender roseate glow. High finish is a characteristic of this work, and also of

*Flower Beds*, by the President, Mr. Alfred Parsons, another garden scene, but one more symmetrical and formal in its arrangement. Mr. Parsons' work is always true to nature and beautifully executed, but one would enjoy it the more if it were a little less formal and precise. Mr. Harry Watson, in his *Sussex Landscape*, achieved decorative effect at the cost of some sacrifice of atmospheric truth, the sky being



THE HUNT-MAN BY A. J. MUNNINGS AT MESSRS. CONNELL'S GALLERY

treated as a flat surface without any recession towards the horizon. Mr. W. Eyre Walker shows tender and dulcet colour in half a dozen landscapes; and Mrs. Allingham's rural scenes are similarly characterised, the more important of them, an *Old Wiltshire Cottage*, showing her refined and delicate technique to great advantage. The pleasant, sunny outlook of these painters is similar to that of Sir Ernest A. Waterlow and Mr. R. Thorne-Waite, though each embodies his vision in a different manner. Sir Ernest's *Farnlands, Westmeston, Sussex*, is thoroughly characteristic. Mr. Thorne-Waite shows greater breadth and more vivid colour than usual in his *Cornfield and Windmill*, a transcript of a harvest scene against a bright blue sky. In his *Return of the Welsh Fusiliers, 1819*, the artist challenged comparisons with similar scenes painted by Cox and Müller. The soldiers were shown in a wide-spreading landscape shadowed over by clouds, their red uniforms telling out strongly against the surrounding greens; but the effect was a little patchy, owing to the reds being all concentrated in one portion of the work. The earlier masters avoided this by repeating the colour elsewhere. Mr. Robert W. Allan's *Venetian Fishmonger's Shop* recalled Fred Walker's famous drawing. It was more broadly handled, and revealed the outlook of a landscape artist rather than a figure painter. The figures and the gleaming piles of fish, which were the main theme of Walker's, become mere incidents in this; it is less concentrated, and on that account less interesting. Mr. Allan is at his best in *San Francisco, Assisi*, a vivid impression of white-robed figures moving about in glaring semi-tropical sunshine. Mr. Sargent is as adequate as usual in his two drawings of *The Dolmonites* and *Generalite*, but they possess little

interest but what is derived from their swift, sentient brushwork. The former is a view of mountains and clouds as purely topographical in its outlook as an illustration to a guide-book. The *Generalite*, a drawing of formal garden walks bordered by green hedges and centred by a fountain, is both the more strongly painted and the more arresting. Its composition—as symmetrical and evenly balanced as a

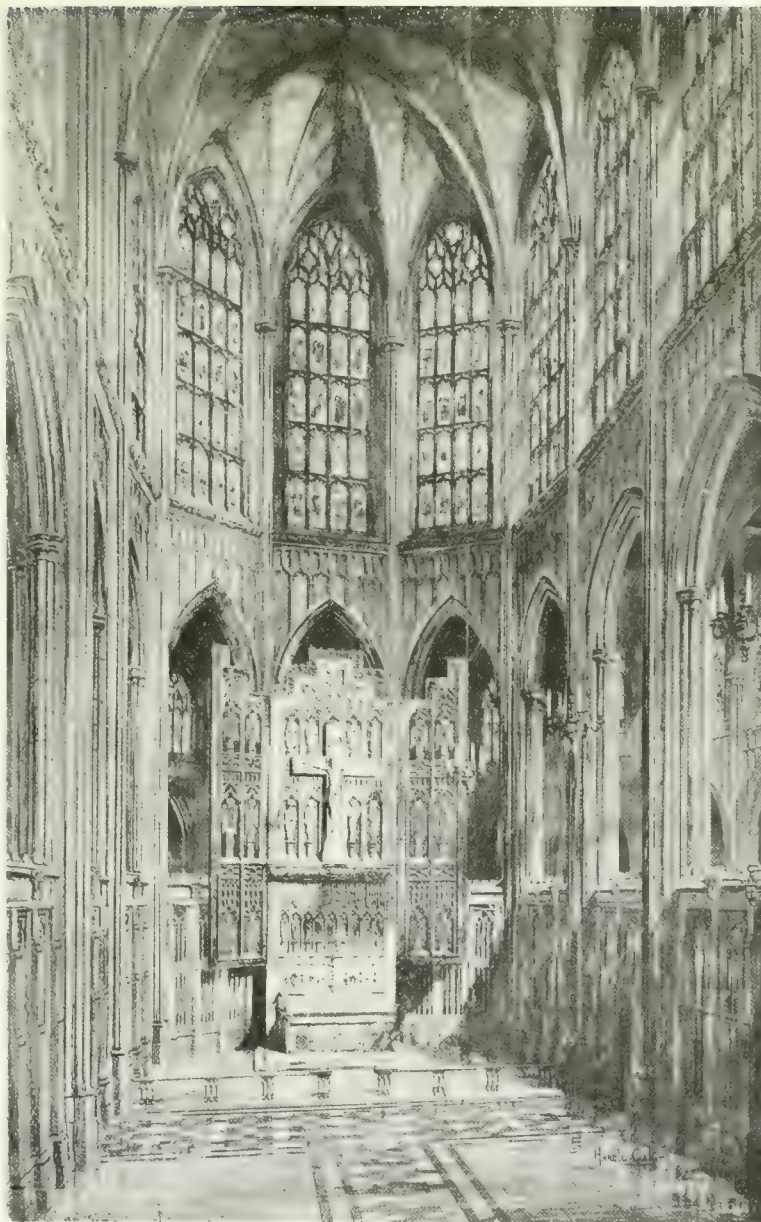
geometrical freehand drawing—is an offence against the elementary rules of art; but artists like Mr. Sargent are able to make their own rules, and the strength and spontaneity of the brushwork do away with all that appearance of artificiality which such a regular arrangement might be supposed to have caused. The work is both convincing and attractive. Mr. Charles Sims, when he is not in a romantic mood, is also an exponent of vigorous technique. His *Bourton Wood, Fontaines, and Cambray*, shows an expanse of open country deceptively peaceful in its superficial aspect, and it is only on a second glance that one sees that what appears to be some mole-heaps in the foreground are really debris cast up by bursting shells, and the golden clouds in the sky are of smoke illuminated by flame. The drawing is a truthful record, impressive because of the sincerity and force of its expression. Mr. R. Anning Bell is among the few exponents of romance in the exhibition, but his *Found* gives one the impression of an incident invented merely as a peg for a preconceived arrangement of form and colour. The two shepherdesses bending over a little covert are well drawn and painted, but the third figure advancing towards them appears to have been added as an afterthought, and the whole composition appears a little artificial. Mr. Albert Goodwin's *Sunset from a City Wall*—a rich Eastern effect full of glowing colour—is perhaps the most striking of his several examples; and Mr. H. Hughes-Stanton's *Cader Idris* is the best of his. It recalls in theme and treatment his large oil painting exhibited at the Royal Academy, and is as strong as if painted in the more powerful medium. One regrets this heightening up of water-colours to the force of oils, as, if persisted in, artists showing in public exhibitions will have to largely

discard the delicacy and refinement which so characterised the work of the older masters in order to enable their drawings to hold their own against the more strongly painted exhibits. Mr. William T. Wood is somewhat of an offender in this respect, as his three drawings, *A Poor Old Woman*, *Star at Eve*, and *A Nude Study*, show a vehemence in their tonal effects almost approaching to violence. This is attained by the use of black or deep blue backgrounds. Clever as the works undoubtedly are, they are too obtrusive to be entirely pleasing. Miss Alice Macallan Swan is another artist who exhausts the resources of her palette in attaining strength of tone. Her *Jade Lotus Ship*, painted in strident greens, reds, blues, and blacks, compels attention, and her dexterity in combining the colours together into a harmonious and homogeneous composition is commendable, but the effect is not restful. Among the figure subjects, Mr. F. Cadogan Cowper's *Scheherazada*, an elaborate and highly wrought representation of an Eastern beauty, attracts attention for its sustained sumptuousness of coloration. It would be more convincing had the artist painted the lighting of the figure consistently with the outdoor evening background. As it is, it is wanting in vitality, and only ranks as a pretty piece of picture-making. In complete contrast to this is Mrs. Laura Knight's *Ballet School*, in which all bright colours had been discarded in favour of whites and greys. It is distinguished by perfect sincerity and beautiful tonal quality, and, though owing something to the influence of Degas and Whistler, is not in the least degree imitative. Mr. Reginald Smith is another artist whose work is characterised by great colour restraint. His *Ebholton* shows a broad expanse of snow-covered fields backed by high hills under a leaden sky, heavy with another load of unfallen snow. It is perfectly true to nature, and impressive by reason of its bigness of feeling and uncompromising sincerity. In Mr. Smith's *Bend of the River* he has substituted blue for grey as a complement to the white snow, and attained some beautiful colour quality; but one feels that such bright tones would be only visible during unclouded sunshine, and if so, the snow would be sparkling with reflections instead of an unbroken sheet of dull white. Mr. Arthur Rackham contributes some of his quaint and attractive illustrations to nursery rhymes, Mr. H. S. Tuke several delicately coloured and atmospheric figure pieces, and Mr. S. J. Lamorna Birch, Mr. Harry Watson, Mr. Moffat Lindner, and Mr. Claude A. Shepperson are all represented by good work.

THE 110th exhibition of the Royal Institute of Painters in Water-Colours afforded few evidences of novelty or progress. Most of the members were content to traverse well-worn paths, and though the result was a display of work maintaining a fair general level of ability, there was little in it either particularly interesting or exhilarating. The principal centre in the large gallery was occupied with a large upright, *In the Bay at Stornoway*, by the President. This was a picturesque view of a little land-locked inlet bounded to

the right and left with high rocky banks, patched with heather and crowned with trees; while in the distance beyond lay a stretch of open water, blued with the reflection of the sky, and dotted here and there with camouflaged ships, their dazzle-painted sides, grimly suggestive of war and its perils, forming a piquant contrast to the sylvan solitude near at hand. Sir David had permitted himself to use brighter coloration than he has lately employed, and the effect was sunny and exhilarating, and formed a pleasant piece of decoration. In two drawings almost as large as that of the President, Mr. Fred Taylor represented shipyard scenes, one showing *A Launch at Thornycroft's*, and the other, *A Shipyard in War-time*. They were both vigorously set down, and effectively suggested the bustling activities of the scenes and the huge sizes of the leviathans in course of construction. Neither of the works owed much to their colour, and in his two other examples the artist relied chiefly on strong chiaroscuro contrasts, *An Italian Nocturne* showing a large villa by a lakeside under a dark night sky, with a few patches of lamp-light breaking up the prevailing gloom; and the other, *Rio Harbour by night*. The former was distinguished by its romantic feeling, yet might have gained in decorative effect if executed on a smaller scale, the dark tones which predominated in it making the huge drawing look rather like a hole in the wall. The *Rio* was less subtle—a strong effect of artificial lights shining out against dark houses and headlands, with their beams reflected on the placid waters of a land-locked bay. It was, perhaps, more suggestive of the beauty of the scene depicted than beautiful in itself. Mr. Dudley Hardy was less strongly represented than usual, though his several drawings were interesting for their fine suggestion of colour, conveyed with wonderful economy of means. The drawings were painted practically in varied shades of grey, lit up with just a single note of colour. In *Una Paciente*, a continental seaport scene, showing an almost deserted quay on a wet day, this was afforded by a green umbrella harmonised by some tiny suggestions of red and blue peeping out from the prevailing grey. Even more monochromatic was *The Germans have left Belgium*, an impressive allegory, which would bear repetition on a larger scale. A bowed figure of an old peasant carrying a basket was shown on a barren, treeless plain, marked here and there with white crosses. The sense of complete ruin and desolation was finely conveyed, and the drawing formed an impressive reminder of Belgium's wrongs and sufferings. Mr. Wynne Apperley's two works were marked by many fine passages, yet neither was wholly convincing. *The Song of Albacín*, showing a seated Spanish damsel listening to the serenade of a young male companion standing behind her strumming a guitar, was interesting as an elaborate and highly finished costume picture, completely realised; and a similar criticism applied to *The Mirror*, which showed a brunette in Spanish dress assisting in the toilette of a nude golden-haired companion. Had the picture been painted with feeling equal to its technical execution, it would have been one of the finest works in the exhibition.

The exhibition was too large to permit an extended examination of the numerous well-painted works in which the artists went no farther than their ventures of previous years. Mr. George Cockram showed truthful colour, atmospheric feeling and well-sustained tone in his gloomy *Ideal Stream*, *Nant Francon*, his autumnal *Reedy Margin of the Lake*, and sunnier *Venice*. Mr. Barry Pittar contributed a drawing of the *Main Entrance, Chartres Cathedral*, large in feeling and vigorously handled; and Mr. G. Hillyard-Swinstead a view of *The Harbour, Polperro*, a little forced in its tones of blue, but attractive and exhilarating. One should also note Mr. Arthur Burrington's quaint and dainty *Idyl*; Mr.



A MEMORIAL CHAPEL PART OF THE SUGGESTED NATIONAL WAR MEMORIAL

Van Anrooy's quiet-toned *Lock, Maestricht*, and Mr. F. Stuart Richardson's fresh and spontaneous *View of Sluys*. Mr. William B. E. Rankin's five interiors were all interesting; the *Board Room at the Admiralty* was the most highly wrought, *A Corner of the Ballroom at Baron d'Erlanger's House* the most impressionistic. The difference in their effect resolved itself into merely one of viewpoint. The former could be viewed appreciatively at any distance; the latter, if seen near to, appeared chaotic, space was required to focus it and resolve its elements into a homogeneous whole. The *Drawing-room in Baron d'Erlanger's House* came midway between the two in its treatment. All three were distinguished by that feeling

for good if quiet coloration and sincerity and soundness of technique which characterises so many of the older masters of the Dutch school. Mr. Rankin's *Grange, Rottingdean*, the view of the facade of an old Georgian house, painted in warm and delicate shades of grey with a note or more positive colour in the greens of the wood-work, was equally good. His *Girl in White*, a sentient and well-observed study of a figure in the open air, was something of a departure from his usual style, being less dulcet and more resonant in colour. Mr. John Reid's *Hampstead Heath* and *Between Hampstead and St. Albans* were reminiscent of De Wint in their strong yet sedate colour and

breadth of outlook. Mr. Charles Dixon was more varied than usual, his maritime subjects, painted with his usual deft handling, including a distant view of *The Rock*, showing Gibraltar rising up above a blue, sunlit sea; *Many Cargoes*, one of his familiar and attractive transcripts of the Thames, and *Down Channel*, a grey seascape, full of movement. The *Brook*, a Corot-esque landscape by Mr. Graham Petrie, was pleasing in tone and sentiment, it somewhat wanting in definition. Captain Ed. Handley Read gave a vivid glimpse of the war in *On Vinny Ridge—a Bosch Telephone Station*; and Mr. Frank Spenlove-Spenlove showed poetical feeling in his *Little Grey Home in the West*. Sir Frank Short's *Pegwell Bay* was a free

and buoyant expression of nature; and Mr. Martin Hardie's *Doorway at Arquata*, with its intimate revelations of military washing, was quaint and amusing.

One of the strongest works in the exhibition was Captain Lee Hankey's *Waiting for the Boats*, showing three French fisher-girls seated against some old palings, a bright blue door in which provided a telling note of colour against the white caps and chemisettes of the trio. The grouping, however, was a little formal and photographic. Mr. Frederick Whiting escaped this in his hunting and fishing groups, which presented an appearance of unstudied ease, but were rather superficially treated. Mr. James S. Hill's *Low Tide*, Mr. R. Talbot Kelly's *Nile Village*, Mr. J. W. Schofield's *Lone*

*'neath the Moon*, and Mr. Lewis T. Gibb's *Old Ferry-way*, were all meritorious and attractive landscapes. Among the figure pieces, Mr. Fred Roe's *Garden of Eden* presented the attraction of a problem picture, the spectator having it in his power to accept it as a literal rendering of a scene in an Eastern café, where a young officer, having entertained a frivolous though fascinating damsel to champagne, is ruefully regarding the bill presented by a stolid-looking Chinaman for settlement; or he may invest it with an allegorical significance, the officer personifying Youth, the girl Pleasure, and the Chinaman Fate demanding the reckoning for misspent hours. Mr. Roe gave the parable in lively colour and invested it with dramatic force, while the arrangement of figures was well managed and their attitudes easy and natural. Two highly finished drawings by Mr. W. H. Margetson, *A Dropped Stitch* and a portrait of *Mrs. W. H. Margetson*, were both good.

#### Old English Water-colours

THE exhibition of early English water-colour drawings at Messrs. Thomas Agnew and Sons' galleries (43, Old



VASE-SHAPED CUP AND COVER BY JAMES YOUNG, 1781  
AT THE GOLDSMITHS AND SILVERSMITHS COMPANY'S EXHIBITION

Bond Street), if chiefly remarkable for the wonderful display of Turners, was also rich in fine examples of many of his famous contemporaries and predecessors, and included a number of works by minor masters rarely seen in current exhibitions, whose work deserves to be better known and appreciated. Two of the pioneers in English water-colour art were Paul Sandby and John Robert Cozens. The former was chiefly solicitous in rendering local and topographical truths, while the latter, possessed of a more poetical and subtle vision, sacrificed these to the realisation of tone and atmosphere. These two masters exercised a dual influence in water-colour painting which may be traced for many years in the work of their successors. Paul Sandby's fluent

and picturesque style was finely exemplified in the well-composed *Swan Inn, Edmonton*. The topography of the place was realised with faithful verisimilitude, but the drawing was also endowed with an artistic interest derived from its firm and easy handling, pleasant and sunny coloration, and the introduction of some well-drawn and picturesque figures. Yet it must be classed as topographical art, though of a high order. J. T. Richards's view of *Richmond Hill* belonged to the same genus, as did the *West Front, Town Hall, Bath, 1777*, of T. Malton, and *The Village Inn* of George Pyne, the latter being an especially good example of the artist, and contradicting by its strong and effective colour and well-thought-out composition Roget's description of his work as being "pale drawings of the topographic kind which might have been done with the *camera lucida*." Julius Caesar Ibbetson, in his *Welsh Village* and *Llanwrst Bridge*, showed greater depth of tone, and invested the groups of figures that he introduced with as much interest as their topographical environment, yet in these two works he must be classed as treading in Sandby's footsteps.



A FLOWER PIECE  
BY RICHARD EARLOM  
AFTER J. VAN HUYSUM





A VIEW OF THE SUGGESTED NATIONAL WAR MEMORIAL.

J. R. Cozens, Sandby's antithesis in art, was strongly represented, ten fine and characteristic drawings giving evidence of his genius. In these one discerned that topographical interest was subordinated to the deeper truths of nature, picturesque detail giving way to largeness of feeling, verisimilitude of local colour to atmospheric tone, and bustling animation to serenity. It was the poetry of art contrasted to the prose. Cozens was a painter's painter, greatly admired by Turner and Girtin, and he was acclaimed by Constable as "the greatest genius who ever touched landscape." He fails to make adequate appeal to the general public because of his limitations in colour. His art belongs to the period of tinted drawings, and even for that period he used a singularly restrained palette. In his ten examples shown at Messrs. Agnew's he had practically confined himself to greys and blues, sparingly warmed with pale chrome. This limitation assisted him in gaining that subtle mastery of tone revealed in all the works. Not even Turner displayed an acuter perception of values or realised a subject with a greater appreciation of the entire unison of all its parts. This tonal mastery was equally exemplified in the tranquil serenity of *Lake Albano*, the stormy grandeur of *A Swiss Valley*, or the arboreal luxuriance of the *Convent at Vietri*.

The influence of Cozens permeates much of the work of Girtin and Turner. It was suggested in the fine *Lincoln* of the former, which, in its breadth of outlook and serenity of tone, carried on the tradition of the earlier artist. Girtin was the greater colourist, however, and his works rise from the category of tinted drawings to fully developed water-colours. Turner went far beyond Girtin in his colour range, and tried to combine all that Cozens, Sandby, and many other artists had done in his achievements. The drawing by him most in the Cozens spirit was the beautiful *Rigi at Sunrise—Lake of Lucerne* (The Blue Rigi). In this he had attained the same beautiful serenity of tone as his prototype, and combined it with glorious colour. This work, perhaps, marked his high-water-mark in the exhibition, though scarcely less

impressive in its way was the *Longships Lighthouse*, rising ghost-like above a wild waste of foam-churned water, with the cruel iron-bound cliffs towering at the side, and a huge mass of wreckage being broken into fragments in the foreground. This attained a homogeneity of colour and feeling sometimes absent from Turner's work, and finely suggested the terrors of an angry sea on a lee-shore. More sumptuous colour could hardly be shown than in the resplendent *Lake Nemi*. But of this the composition was hardly sufficiently brought together; the deep hollow of the lake, and the high bank crowned with houses to the right of it, are hardly connected, and look like halves of two distinct pictures. In this, as in many other of his works, Turner was endeavouring to combine in the same picture qualities hitherto considered conflicting. Some of his water-colours contain more topographical details than Sandby's, a fuller exemplification of atmospheric truths than Cozens's, combined with a splendour of colour that was all his own. As a rule, these works were less perfectly successful than examples less complicated in their outlook, and yet the worst of them contained beauties matched in no other artist's productions. The bustling activities of Saltash seem all exemplified or suggested in the drawing of the town made for the England and Wales series, and the result is a scene full of animated and vibrating colour, but too unrestful to make a perfect appeal. In the *Richmond Bridge: Play*, the figures of the romping picnickers had been over-emphasised, and in a measure vulgarised the scene, though the general conception could hardly be surpassed, the white gowns of the groups of dancing figures repeating and emphasising the form and movement of the clouds in the breezy sky. In *Coventry* the artist had contented himself with being less explicit but more suggestive. The mundane details have been subordinated and masked with glorious colour so as to accord with the exalted poetical feeling of the scene. There were many other Turners on which one would like to linger—the sedate but impressive *Valley of the Washburne, near Farnley*, the *Worcester*, some of the early

architectural drawings, and the broad impressions of his later period—but so many other important works were to be seen that one must pass on to some of them. In his brilliant *Rouen* J. S. Cotman was emulating Turner, but in less transparent and atmospheric colour; half a dozen sedate Peter de Wints exemplified that artist's fine mastery of tone; while David Cox was represented in practically every phase of his art. Among the best of these were *The Empty Harvest Waggon*, broad in treatment and pleasing in coloration; while the large *Welsh Funeral*, *Bettws-y-cocd* one of the artist's several versions of this subject, if confused in arrangement, was interesting as an example of free brushwork. A large Copley Fielding, *Seaford, from Newhaven Pier*, was bright and sunny, but scenic and unconvincing. Among other artists well represented were J. Varley, W. Hunt, Samuel Prout, G. Robson, Tom Collier, and H. G. Hine.

THE most permanent war memorials are those which are the most useful; the statue erected to the Duke of Wellington at Hyde Park Corner has already undergone several vicissitudes and transformations, and it is on the cards that some future public improvement might sweep it away altogether, but the Waterloo Bridge which perpetuates the name of his most famous victory will in all probability remain in being while London survives. For even if in the course of time the present structure is replaced by another, it will inevitably retain the same name. This being so, one must decidedly welcome Major Pawley's idea for combining a national war memorial with a great and much-needed improvement of London. Briefly put, his suggestion is that a memorial chapel adjoining Westminster Abbey should be erected to the soldiers and sailors who have fallen in the war; and, with this as a beginning, to transform the major portion of Pimlico lying between the Houses of Parliament, the Tate Gallery and Victoria into a new district, threaded with fine broad thoroughfares containing important national and other buildings. The Major's designs tentatively suggest the removal to here of the London University, the National Gallery, and the erection on one of the principal sites of the Imperial War Museum.

Considerations of expense would probably prevent this portion of the scheme from being carried out in its entirety, but to its general conception few objections can be raised. The district which it is proposed to transform, if not exactly a slum area, is at present chiefly covered with mean streets quite unworthy of their position within a few yards of the Imperial Parliament buildings, the political centre of the British Empire. A large portion of the river frontage, one of the finest sites in the world, is practically wasted. It is inevitable that in the course of a few years much of the poor property now occupying this central site in the ordinary course of events would be replaced by better property. But this would be done in piecemeal fashion, without any comprehensive plan of improvement; the old narrow streets, leading to nowhere in particular, would still be retained, and the district

would not be materially benefited. Should Major Pawley's well-thought-out scheme be carried into effect, the greater portion of its cost could be raised out of the improvement in the value of the property affected. The new thoroughfares, lined with important buildings and named, as is suggested, after the Allies and Dominions taking part in the war, would provide a worthy and imperishable memorial of the conflict and worthily perpetuate it in the minds of generations still unborn.

AT the Goldsmiths and Silversmiths Company, Regent Street, there is being shown a highly interesting relic of Nelson. This is the Wine Flagon from the Barratt collection, which, according to the inscription on it, once belonged to "Admiral Brueys, the bravest and best of sailors, four times wounded, the fourth shot in twain, on board his ship L'Orient, dying just before the explosion." It was given by "Nelson to Emma (Lady Hamilton) In Commemoration of the victory of the Nile." The inscription is dated from the "Vanguard, Sept. 29th, 1798, my fortieth birthday." The Flagon is a handsome piece in the Empire style, and yet, if it be taken as a representative example of the French silver of the period, the latter cannot be said to be equal to contemporary English work. Its design is a little flamboyant, the silversmith who made it having been more intent on loading it with ornament than in seeing its main lines were slightly and well-proportioned. In this respect the influence of the Adam brothers, though exercised primarily only on architecture and furniture, had a great and beneficial effect on English silver. What is known as Adam silver will hold its own for beauty of design and workmanship with that of the Queen Anne and earlier Georgian periods, and collectors would be well advised to turn their attention to it while it can still be secured at relatively low prices. At the Goldsmiths and Silversmiths Company some typical examples are included in the collection now on view. There is a large vase-shaped Cup and Cover, made by that well-known silversmith, James Young, in 1781, which evidently owed much to the inspiration of the Adams, or rather to the great classical revival of which they were the principal exponents. It exemplifies in its perfect proportions, its chaste elegance of form, and refined ornament the highest traditions of the period. There are numerous other specimens in the same style, including a charming pierced and chased basket, made by Burrage Davenport in 1780, which is closely reminiscent in its style of some of the contemporary Wedgwood ware, and a wonderful epergne elaborately decorated. The collector should bear in mind that Adam silver belongs to a great period of art—practically the last great period in which art exercised a profound influence on the silversmith's craft, and that good specimens should be valued accordingly.

#### Paintings by A. J. Munnings

THE notice of this exhibition at Messrs. Connell's gallery is unavoidably held over until our next number.



MR. JOHN LANE has produced Mr. Simpson's book on *Modern Etchings* in a manner consistent with the highest traditions of his firm. The work is entirely printed on hand-made paper, and the illustrations, comprising twenty-five excellent photogravure productions of etchings by Meryon, Legros, Lalaune, Short, Cameron, Bauer, Whistler, and Zorn, are fully worth the price charged for the volume. Yet it must be confessed that the letterpress is hardly worthy of its sumptuous enshrinement. Mr. Simpson is a collector possessing good taste, as is shown by his choice of subjects for illustration—nearly all selected from his own collection—but his strictures on modern critics, however well founded they may be, are not justified by the very slender evidence he brings forward in support of them. The work is prefaced by an introductory chapter written in excellent taste by a friend of the author, and then Mr. Simpson propounds his own views. He explains that it was never intended that his notes, "in an unexpurgated form at all events, should receive the light of publicity." Mr. Simpson's friends, however, urged him to publish them, and he eventually consented, though he knew, or thought he knew, "that they were much too outspoken to please anybody." Here the author cites as a handicap a quality which is popularly esteemed as a merit. Most people like outspokenness when it takes the form of well-considered criticism. To do this, however, it must be supported by facts and arguments. It is not sufficient to say that a work is bad; its particular weaknesses must be pointed out, weighed against its merits—if it possess any—and an accurate balance struck between the two. Mr. Simpson does not go to this trouble in dealing with the critics. He tells us that when he commenced collecting he determined that he "would read everything that had been written on the subject of modern and contemporary etchings," and he sums up his impressions in the sentence: "I am not personally acquainted with any of the so-called art critics; I am, however, very well acquainted with their criticism, and all I can say is that if in fact they believe what they write, heaven help them." This is

severe. It is probably the outcome of Mr. Simpson's well-considered judgment; but, unfortunately, he does not inform the reader as to the facts on which he bases this judgment. The nearest approach to a revelation is the statement that "Wedmore, in a laudable effort to find something of value in almost every modern etcher, has failed to be really instructive owing to his inclination to be too kind." From this and other hints that Mr. Simpson gives us, one gathers that his grievance against critics is that their judgments are too lenient, and that they show too great a disposition "to tread new paths," or one presumes, to put it in other words, to recognise budding talent and experimental work. The author goes on to say: "No critic that I have yet come across has boldly come out into the open for the purpose of sifting the wheat from the tares. I propose to attempt this difficult task, and the method I shall adopt is to refer only to the wheat and to allow the tares to look after themselves." This task would have been even more difficult had it not been for Mr. Simpson's fastidious taste, which only permitted him to sift out the work of fifteen etchers who have practised during the last ninety years as being worthy of mention. This is a very small proportion, probably less than three per cent., of the etchers who have flourished during this period. Now, Mr. Simpson, as a collector, has a perfect right to set the standard for his collection as high as he pleases, but as a critic of contemporary art he would have to be less exacting, otherwise he would be compelled to pass over nearly all the work shown in contemporary exhibitions. With a lower standard of selection there must also be a less exacting standard of criticism, for it is obviously impossible to apply exactly the same criterions of merit to a two-guinea etching by an artist beginning his career and a two-thousand-guinea proof by Rembrandt. Inevitably there must be several standards, not only for critics but collectors, and if the latter follow Mr. Simpson's theory "that the best and only the best is good enough to have or to hold," then they should either possess long purses or be prepared to confine their collections to a very small compass.

Mr. Simpson's predilections are for pure line etching,

dry-point, or a combination of the two—a preference endorsed by many critics, though few will go so far as to designate all effects obtained with the aid of the roulette or by *retroussage* under the contemptuous epithet of “smudge.” After all, a successful effect largely justifies the means used to attain it, and as Mr. Simpson confesses that certain dry-points aided by *retroussage* have resulted in magnificent wall decorations, and adds, from an artistic point of view nothing in black-and-white could be more impressive, he largely neutralises his own contentions. His advice to collectors to purchase direct from the auction-room rather than through the intermediary of the dealer should be read in close conjunction with his warning, “only if you are a thorough master of the subject is it advisable to bid yourself at auction sales.” Expert knowledge is required, and few amateurs can afford the time or take the trouble necessary to acquire it. There are no substitutes for it, and an attempt to regulate one's bids by those of the dealers present at the sale would probably result in disaster. Mr. Simpson points out that unless the amateur has previous prices and latest values in his mind, he probably will be run up too high. He adds, “If none of the principal dealers are bidding, you may assume that in all probability the print being offered is not a very desirable one to possess;” but it is unsafe to assume anything in this wicked world. Some of the leading dealers, knowing that their less well-informed competitors guide their own bidding by that of the greater experts, frequently compete for specially desirable lots through the agency of minor commission agents, and appear in the sale in the guise of uninterested spectators. The short critical reviews of the fifteen etchers whom Mr. Simpson singles out as worthy of being collected are only to be distinguished from the work of the ordinary professional writer by being somewhat more dogmatic in their utterance and severe in their judgment. A useful but not very full appendix of sale prices is given; but the chief attraction of the book lies in its illustrations.

ONE welcomes every book that increases our knowledge of France and the French people, for since the Norman

**“The France I Know,”** by Winifred Stephens (Chapman & Hall, 12s. 6d. net)

Conquest the peace of the world has largely hinged on the relations existing between England and her nearest neighbour. Their quarrels have generally involved the whole of civilisation, while whenever they have united their arms they have been inevitably successful. Their rivalries and jealousies permitted the foundation of the Austrian Empire, the division of Poland, the rise of Prussia, and the disintegration of Schleswig from Denmark. Had the *entente cordiale* come into force fifty years earlier and remained in being, the great war which has nearly overwhelmed civilisation would never have occurred, and, so far as one can see, the most stable guarantee of future peace lies in the continuance of the Anglo-French Alliance. This can be only firmly established by a thorough understanding, not merely between the governments of the two nations, but between the peoples

themselves; and a book by a writer like Miss Winifred Stephens, who knows France and French opinions intimately, and is not afraid to frankly state her views, is a useful help to educating English readers regarding the aspirations and susceptibilities of their French neighbours. Miss Stephens has had the advantage of having resided in provincial France, as well as in Paris, and living on terms of intimacy with the people, and so she is able to realise those deeper traits of French character rarely revealed to strangers. The English mistake in the past has been in judging France from a superficial knowledge of Paris. The French capital, or at least the aspect of it known to transient visitors, is largely cosmopolitan. Its gaieties and frivolities are not the spontaneous outcome of French character, but have been called into being for the amusement of its visitors. The impressions of French decadence gained from a casual view of life in their metropolis have been heightened by self-depreciation, a weakness to which the French are more given than even the English. With them, because of their terrible logic, it was far more pernicious than with us. The Anglo-Saxon may lament his weaknesses, real or imaginary, but he contents himself with generalities, and shirks making too intimate revelations. The Frenchman, on the other hand, has a passion for the undiluted, and his great writers like Zola turned a microscopical examination on the cesspools of Parisian life—cesspools similar to those which exist in all great cities—and foreigners accepted their accounts as describing typical French life, and even the French themselves partly believed in their decadence. The war destroyed this illusion; the patriotism which people thought had ceased to exist flowered into vigorous life, and the country rallied to the flag as one man. Not until after the battle of the Marne did the French recover confidence in themselves, and realise that they were still a great and united people. Miss Stephens describes the early days of the war as seen from the midst of France, and tells of the magnificent patriotism shown. She gives chapters on the current literature of France, its political parties and religious opinions, all written with keen and appreciative insight. But Miss Stephens writes not only of the present, but also of the future, and the picture she gives of the new France which is coming into being is intensely interesting. It will be far less centralised—already all parties are united in demanding the reform of the bureaucratic machine, which directs even the smallest provincial matters from Paris; tuberculosis and alcoholism are to be attacked; while the movement for the political emancipation of woman is proceeding apace. One cannot rise up from the book without feeling a desire for the closer moral and political alliance of the two great democratic powers of Europe. For centuries they have existed side by side, the twin beacons of modern civilisation; their rivalries and jealousies in the past have been more often caused through a lack of knowledge of each other than by conflicting tendencies in their aims and ideals. This want of knowledge must be remedied in the near future if all further friction is to be avoided, and books like that of Miss Stephens' are among the best means of attaining such a desirable end.

THE *Golden Days* may appeal to the reader in the same way as the writing of it appealed to its author, as a relief and contrast to the thoughts and turmoil of war and its after effects; and yet it was the war which inspired it. Mr. Romilly Fedden, while serving with the B.E.F., enjoyed the happiness of an hour's

**"The Golden Days," by Romilly Fedden**  
(A. & C. Black, Ltd. 7s. 6d. net)

fishing on a mill-stream far enough away from the then front to be out of reach of the enemy's gun-fire. There in the peaceful water meadows, only a few stone-throws away from a wrecked village and the traffic-thronged main road, he found oblivion from the stress and turmoil round about in fishing the shaded stretch of water and recalling the golden days of his fishing excursions in Brittany before the war. It is these latter that Mr. Fedden describes in his book, a delightful work for a votary of Isaac Walton, informed with the knowledge of an experienced angler, and bearing evidence on every page that it is written by a landscape painter, and one, moreover, who can use his pen as readily as his brush, so that his descriptions of the rural scenes, observed with artistic insight and perception, bring them almost as vividly before the reader as if they had been painted. The introduction, with its graphic glimpse of the war—nerve-wracking, ugly, and terrible—forms a telling foil to the oasis of peace that lies beyond. It is as though one plunged out of the turmoil of a crowded thoroughfare into an old-world garden—a haven of rest, where there was bright sunlight and pleasant shade, and the bustling world was shut out. It is the most ancient part of France to which Mr. Fedden takes us, a land of superstitions, far older than Christianity, though now hallowed by Christian associations, and where the devout peasant keeps in mind the teaching of the Church, with rites borrowed from far-back pagan ancestors, of whose existence he has no knowledge. Mr. Fedden writes of fishing-streams and flies, and all matters pertaining to the local requirements of an angler in Brittany, with expert knowledge; but the book will make less appeal for the technical information it contains than for its vivid and attractive pictures of Breton life and scenery.

MR. JOSEPH PENNELL'S "text-book" on his *Liberty Loan Poster*, intended for the guidance of "artists, amateurs,

governments and teachers and printers," would have served its purpose better had it been written in a more practical manner. The author's introduction, in which he states that the drawings of the cave-dwellers, the frieze of the Parthenon, Michael

**"Joseph Pennell's Liberty Loan Poster," by Joseph Pennell**  
(J. B. Lippincott Co. 4s. 6d. net)

Angelo's *Last Judgment*, altarpieces, windows, carving and shrines, were all forms of posters, is obviously written without a clear idea of the functions of a poster. Its essential purpose is to attract the eye. To do this it is generally necessary that, instead of being in artistic harmony with its surroundings, it should thrust itself forward and force itself on the spectator's attention by its obtrusiveness.

Now, it can scarcely be said that any one of the forms of art mentioned by Mr. Pennell was used with this intention. The cave-men's mural pictures were apparently executed for their artist's own enjoyment, not placed in specially prominent positions, but drawn wherever the surface of the rock allowed the best facilities. The frieze of the Parthenon was designed wholly as an ornament to that building, and formed an integral portion of it not to be arbitrarily separated from the remainder. In the same way Michael Angelo's *Last Judgment*, and most of the old altarpieces, carvings, windows and shrines, were primarily intended as decorations to accord with their surroundings. To carry Mr. Pennell's hypothesis to its logical conclusion would be to call the Parthenon a hoarding, designed merely as a setting to its frieze. As regards the practical side of poster-designing, the author gives little information that would be useful to a novice. He does not even mention the size of the completed poster, which is surely a point of essential importance, for a large poster, meant to catch the eye from a distance, should be treated in a much broader and bolder manner than a small one intended to be viewed from near at hand. Possibly, however, Mr. Pennell, when he described his work as a text-book, meant it less to be a manual of instruction for the poster artist than as a diatribe of warning of some of the pitfalls that await everyone who essays poster-work without possessing a thoroughly practical knowledge of the elements of lithography and colour-printing. Even Mr. Pennell appears to have experienced great difficulties in having his work carried out as he wanted it, and alterations, not important indeed, but highly vexatious, were imposed on his design by American printers and Government officials which had neither technical nor artistic justification. One gathers from Mr. Pennell's statements that Government direction of artistic matters in the United States is a shade worse than that in our own country. The poster itself, a highly effective one, is well illustrated, no less than nine plates, showing its different stages of design and printing, being given.

AN interesting sidelight on the condition of the art market is afforded by the fact that the insistent demand

**"Early Staffordshire Pottery," by Major Cyril Earle.**  
(A. Brown & Sons and B. T. Batsford. £2 2s. net)

for works on kindred subjects has necessitated an advance of price in certain cases. The ever-present interest evinced in productions of the Staffordshire factories has resulted in a logical extension of the request for authoritative books on this branch of collecting. The results of Major Cyril Earle's researches are familiar to connoisseurs, who will not grudge the increased rate at which his *Early Staffordshire Pottery* is now offered. Published originally at 25s., it has been judged necessary to raise it to 42s., and it is to be anticipated that the present demand will be the speedy cause of yet another advance. A tastefully produced and well-illustrated volume, it should be the *vade mecum* of all collectors in their varying stages of prescience.



*Enquiries should be made on the Enquiry Coupon.  
See Advertising Pages.*

### THE SMALL COLLECTOR

IN offering a few words of counsel to the small collector, we should like to remind him of an inscription which, to the best of our belief, appears on a brass at Hayes, near Bromley. The commencement of the ancient epitaph avers that "who fain would lyve he must not feare to dye." Making the few necessary alterations, this can be rendered as, "The man who never makes a mistake never makes anything," an adage particularly applicable to the collector. The average amateur is prone to slips, but need not be disconcerted by them, as each stumble carries him further along the road to knowledge.

Although it is impossible for everyone to be an expert, the novice may consolidate his position to an appreciable extent by the recognition of a simple fact, which is in itself one of the great by-laws of collecting: "Never purchase rubbish." It is always worth while to buy the better piece, even if it costs a trifle more.

A common pitfall besetting the path of the inexperienced collector is covered by the heading of technicalities. Take, for example, two terms whose correct usage appears to be unknown to a number of people who should be acquainted with them. One of these is **COFFER**. Now a coffer is *not* the same as a chest. Considered from an architectural standpoint, a coffer is a large receptacle, the ornament on the face of which is carved out of the piece of wood forming the front. A chest possesses panels inset in the framework of the front. The other term, which even experienced men shy at, is **LIVERY CUPBOARD**, which, in spite of its name, was not a cupboard at all, but a shelved sideboard without sides or doors, somewhat corresponding to the modern dinner wagon.

**Clockmakers.** — B2,377 (Southsea). **Kingsnorth.** John Kingsnorth, who was apprenticed in 1688 to Thos. Stubbs, C.C., is recorded by Britten, but we do not find any mention of T. Kingsnorth of Tenterden in the usual channels of information. **Forster.** — There are several men of this name specified by Britten as practising between the year 1680 and 1810, but we are unable to say whether your clock is by one of them from the data to hand.

**Waterford Butter-dish.** — B2,394 (Curio). — So far as can be judged from the photograph, your butter-dish is a good and rather early specimen, which we should appraise approximately at between £15 and £20.

**Book.** — B2,395 (Tenterden). — The value of *A Tour in Huford*, by James Edward Smith, President of the Linnæan Society (London, 1810), depends on whether the plates are in colour or plain. If the former, a copy in good condition should be worth some £4 or £5; but if the latter, its value would be small.

**Prints.** — B2,412 (Bradford, Yorks). — We fear, from the descriptions, that the three engravings are all of small value, probably not exceeding one pound apiece under normal conditions. As regards the first two, Boydell was possibly the most prolific publisher of his time, issuing some thousands of plates. A large proportion of these are only of limited monetary worth to-day, as his editions were large, and his choice too often merely coincided with the fashionable taste of his time, which has not been always justified by posterity.

**Assignat.** — B2,416 (Waldo, British Columbia). — Old French Republican assignats are of very small value, in most cases not more than a few pence each. The fact that the specimen in question was found by your father in a book taken from the Empress Josephine's library during the occupation of Paris, in 1814, would render it of most interest to members of his family, one of whom might feel inclined to pay a fancy price for it.



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Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

**ACTIONS IN THE KING'S BENCH.** — It is proposed to make a search through the Docket Rolls to the Coram Rege (King's Bench) Rolls, from the reign of Henry VIII. to the Commonwealth. The Docket Rolls comprise a list of the actions in this Court, but are merely given in chronological order, therefore each Roll has to be searched throughout, so that a complete list of all plaintiffs and defendants may be obtained.

The actions to which these indexes relate are of various kinds, but are chiefly cases of Trespass and Debt, although often interesting entries such as Libels, Assaults, etc.—in fact, cases of every description—may be found, even Breach of Promise.

Correspondents wishing to take advantage of this search will receive full particulars on application to the Genealogical Editor of THE CONNOISSEUR.

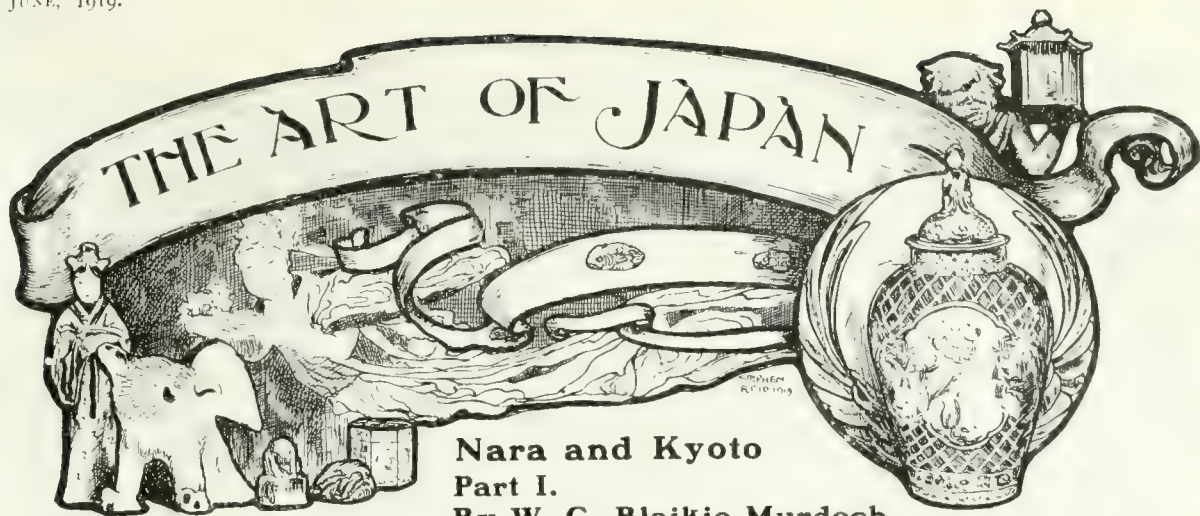
**FOLDES.** — A grant of arms was made to Martin Folds of Gray's Inn, "Counselor at Law," 11 March, 1685. The grant was made by Henry St. George, Clarencieux. The arms given in the Stowe MSS. in the British Museum are as follows: Per pale vert, and gu. a fleur-de-lys erm. Crest: A cubit arm vested per pale vert, and gu., cuff erm., the hand ppr. holding a javelin ppr.

**WEST OF CUMINGSTOWN, IRELAND.** — Francis Marias West was son of Thomas West, of Cumingstown, Ireland, esquire. He matriculated at Oriel College, Oxford, 3 December, 1748, then being aged 17. B.C.L. and D.C.L. from St. Mary Hall, 1779. He was Rector of Dauntsey and Drayton-Cerne, co. Wilts., and died 4 April, 1800. A younger brother matriculated at Merton College, 2 May, 1759, aged 25.





From the *Exposition Universelle* of 1876. *Evening of the Sports of the Forest*.  
 Painted by *John Frederick Lewis*.  
 Reproduced by *George*



**Nara and Kyoto**  
**Part I.**  
**By W. G. Blaikie Murdoch**

WHAT powerful masters the old Japanese sculptors were, how strong especially in portraits the size of life, how vast their output of works as big as that, or bigger—these are things which the West has perhaps scarcely recognised as yet. Their tense interest in Japanese art notwithstanding, Occidental connoisseurs are still rather inclined, it would seem, to regard that art as chiefly remarkable for a daintiness, such as characterises French work of the time of Boucher and Clodion.



PRINCE SHOTOKU AND HIS TWO SONS  
 PAINTING BY THE KOREAN PRINCE ASA

PROPERTY OF HŌRIUJI

But much old Japanese sculpture is just what Raeburn, or Hals, or Ribera may be imagined making, had these chosen to model or hew instead of paint, and it is this which is the main revelation offered by Nara and Kyoto. Their exceptional wealth in early masterpieces constitutes them the Mecca of the Western artist, living in the Celestial Empire, both being rich besides in historical association. And, wandering in and around the two towns, receiving often kindly hospitality from the priests, listening to their talk



YAKUSHI NYORAI WITH BODHISATTVAS

BRONZE ALTAR-PIECE BY TORI AT HŌRIUJI

about their pictures or statuary, the toil of learning Japanese does at last seem to have been excellently spent.

In remote days Japan changed her seat of government whenever a new monarch ascended the throne. But it was decided, in 709 A.D., that a permanent dwelling for the royal house would be an institution, adding to the prestige of the realm. And Nara being chosen, it remained the capital till near the close of the eighth century, when the imperial court was transferred to Kyoto. There it abode until, with the Revolution of 1868, it was established at Tōkiō, Japan having a law, however, that in Kyoto must ever be enacted the coronation ceremony. Nara's royal palace is no longer standing, but in the public park, which is in fact a richly wooded mountain, there is a cluster of old temples, adumbrating the bygone splendour of the town. Finest of these temples are Kōfukuji and Tōdaiji, while the park also enshrines the Museum, opened in 1894. And only seven miles away is Hōriuji, the oldest Buddhist place of worship in the Land of Sunrise, and thus virtually the foundation-stone of the country's art.

When, in 552 A.D., the King of Kudara, in Korea, sent to the Japanese court a copy of the Buddhist scriptures, along with some ecclesiastical sculptures, the Emperor Kimmei soon grew interested; while later his son Yomei espoused the beautiful Indian creed, as did Yomei's sister, Suiko. But none of these people, it appears, knew a religious zeal quite like that of Yomei's eldest son, Shotoku (573-621), whose valiant services to Buddhism have resulted in numerous legends. It is told that, shortly before the Prince's birth, an angel visited his mother, telling her that the child was destined to teach the whole world. It is told also that, when the child was born, the mother suffered no pain. And it is recorded that once Shotoku, in a wild, lonely place, was permitted to look upon a deity, the mortal and immortal thereupon writing poems about each other. Poet or not, the Prince certainly was something of an author. He started a *History of Japan*, the manuscript having vanished unfortunately; he compiled what Japanese historians call the first written laws of their country, being, however, really a series of markedly shrewd maxims on law in general; and he wrote several treatises on Buddhism,



PART OF THE UPPER SET OF MURAL PAINTINGS AT HŌRIUJI

some of which may be read in his biography. His energies being unbounded, he fought against the conservative party, seeking to uphold with the sword the pristine Japanese faith of Shintō, which party being worsted, Shotoku commenced to rule Japan as regent, dying without actually acquiring the throne. During this time of his regency, he came to desire, above all else, that his land should have a temple, truly worthy of the Light of Asia. And, in eagerness that his opinions concerning the construction of the building should be of practical value, he now served brief apprenticeships in various handicrafts. Later the personal supervision of decorations at his temple, which he called Hōriuji, became to him an absorbing task. For he was himself a sculptor, and in the convent of Chuguji, close to Hōriuji, there is a work which his compatriots firmly believe his. It is a life-sized statue in dark brown wood of Kwannon, the *tout ensemble* far from masterly, the chiselling of the slim, attenuated legs showing clearly, nevertheless, that the artist was a man of singularly refined tastes.

The suffix *ji* signifies a large temple, with rectories and the like quite near it, if not adjoining. And at Hōriuji, as at numerous kindred places, a square is formed by the juncture by a covered way of certain of the buildings; while in the middle of this enclosure is the *kondo*, or main place of worship, with a pagoda beside it. The square has but one entrance-gate, adorned on its outer side by two big statues of fierce-looking warriors, their purport to guard the ecclesiastical precincts; and all the buildings have black-tiled roofs, sides of white plaster and wood painted bright red, the height of the *kondo* being some sixty feet, of the gate about forty. Among the works actually dating from the time of the temple's founding there are two series (a lower and a higher) of frescoes on the inner walls of the *kondo*, the predominating colours red, black, and white, the subject naturally Buddhist deities. And, in a manuscript by Shotoku which the priests conserve, it is noted that a part of the lower paintings, called *The Paradise of Amida*, is by a Korean named Chō, the neighbouring parts suggesting



PART OF THE LOWER SET OF MURAL PAINTINGS AT HŌRYŪJI

by their style that they are by this same artist, the higher set obviously by someone else. A mass of diverse objects having been gathered into the centre of the *kondo*, it is impossible to get a position, giving a chance of forming a verdict on the decorative value of the frescoes as a whole, but certainly numerous passages are infinitely lovely. The difficulty of judging the sequence as a unit is the greater, because the light is very dim, which, however, is no doubt partly the reason why the paintings have a finely fresh look

still, time having likewise dealt gently with the beautiful little shrine known as *Tamamushi* (butterfly), which belonged to Suiko. The artist of the pictures on its black lacquered sides is also supposed to have been Korean, still another work of such *provenance* being the *Portrait of Shōtoku with his two Children*, painted by Prince Asa. Descendant of that king who had sent the sculptures from Korea to the Mikado Kimmei, Asa came to Japan to help in the preaching of Buddhism, and became one of Shōtoku's closest friends.



THE TAMAMUSHI SHRINE AT HŌRIUJI

There is at Hōriuji a bronze group, slightly over two feet high, *Yakushi Nyorai with Bodhisattvas*, an inscription on which states that the group was presented to the temple by the Emperor Yomei, in fulfilment of a vow he made during an illness. The inscription adds that the sculptor was Tori, whose grandfather is known to have been a Chinese artisan, settling in Japan. But, with the reasonable assumption that this immigrant and his son married wives of

the land of their adoption, the Japanese claim Tori as their compatriot. Represented likewise by a small carving in wood of a phoenix, he is credited, too, with some of a large series of very clever Buddhist statuettes, clay, with traces still of polychrome, mostly about the size of a large Tanagra. And it was a Japanese painter from whom came the kakemono *Portrait of Shotoku*, a Japanese sculptor who chiselled the diminutive wooden statue of the Prince. Other

native works of his time which Hōriuji possesses are *Monju Bosatsu*, a sculpture in wood: three studies in that medium of Kwannon; and a figure modelled from dry lacquer, *Tennin*, or angel, all these being from two to three feet in height. Japan's glyptic activity, in the sixth century, is further attested by a big collection of tiny bronze images of gods or goddesses; while among later Japanese

things, three of fame are the bronze *Buddha and Bodhisattvas* (seventh century); the *Memorial Portrait of Shotoku*, by the grand ninth-century painter, Kose no Kanaoka; and a polychromatic wooden sculpture, *Shotoku in Childhood*. This last, say three feet high, was acquired by the temple in 1069; and in a document, found not long ago inside the sculpture, an anonymous priest has written that "we, who are under the spiritual care of Hōriuji, wishing to do a deed by virtue of which we may be admitted to Nirvana, cause with deep reverence the making of this image," the writer adding that the sculptor was a prelate, Enkai.

People often speak with wonder of the speed with which Japan has absorbed Western ideas and methods, since suddenly renouncing her policy of excluding Occidentals. But, granting the wonder of that speed, it does not express a new phase in Japan's temper: she has always had a genius for learning things quickly, and a striking example consists in her sculpture. Her works in the art, on the eve of Buddhism's coming, had been quite crude, the output of men merely groping towards simulation of the human form, whereas a sound technical excellence marks most of those Hōriuji images of the close of the sixth century, Japan having mastered chiselling, modelling,



PRIEST KANJIN BY SHITAKU  
LIFE-SIZED SCULPTURE IN "PAPIER MÂCHÉ" AT TÔSHÔDAIJI, NEAR NARA

and casting within a few decades. As yet, however, she knew little self-reliance as regards manner, depending instead chiefly on India, the coarse look of whose idols was too often what she mainly copied, nor has she ever wholly shaken off that unfortunate tendency. But, so early as the beginning of the eighth century, Japanese sculpture flared into a splendour, a wealth of really idiosyncratic or

national masterpieces being produced, one notable stimulus to which production was the building at this time of Tōdaiji, of Kōfukuji, and of Tōshōdaiji.

It is about two miles from Nara that Tōshōdaiji stands, and on its founding there was wrought for it, with the unassuming medium of *papier mâché*, a superb life-sized portrait of the celebrated Chinese prelate, Kanjin, the sculptor being Shitaku. Almost simultaneously there was modelled in dry lacquer, for Kōfukuji, a grand series of statues, nearly life-sized, *Ten great Disciples of Buddha*, near these being ranged shortly a set akin with them in dimensions and medium, *Six Warrior Deities*. Then, in the ninth century, that love of fun and the grotesque, so prominent a trait with Japan in later times, found memorable utterance at the temple in Kobo Daishi's twelve wooden panels *à jour*, each about three feet high, the subject again *Warrior Deities*. And, early in the ten-hundreds, the Kōfukuji collection was augmented anew by a huge *Shaka Nyorai*, in wood, by Jōchō; while the twelve-hundreds saw the addition of numerous things by Koben and Jokei, both men using wood exclusively. Best by Koben are his two *Demon Lantern-Bearers*, in height slightly less than three feet; best by Jokei his *Six Fathers of the Hosso Sect*, life-sized seated figures, which in themselves are enough to constitute the

## Nara and Kyoto

artist one of the world's strongest virtuosi in portrait-sculpture.

The Japanese temple generally has a wooden tablet,

the achievement of that quality. Other lovely eighth-century sculptures at Tōdaiji are those on the massive bronze lantern which stands in the garden, opposite



PRINCE SHOTOKU IN CHILDHOOD    SCULPTURE IN WOOD BY ENKAI    LENT TO THE NARA MUSEUM BY HŌRIUJI

carved with its name, affixed to the main gate. And the artist charged to undertake this task at Tōdaiji, when it was built, conceived the idea of surrounding the carved name with eight sculptures, each, say, fifteen inches long. Two which are angels are among the most exquisitely graceful things in the whole of Japanese art, which grace is the more wonderful since wood is a medium anything but conducive to

the door of the hall containing that seated figure in bronze of Buddha, which, over fifty feet high, was fashioned in 748 by Kimimaro, being a gift to the temple from the Emperor Shōmu. He was a poet of considerable talent, and it is also interesting to recall that, in a play called *Ataka*, by Nobumitsu (*circa* 1485), a particularly striking scene is created by reference to the great image. This play is concerned with the

twelfth-century soldier Yoshit-sune, who, wronglysuspected of having turned against his brother, Yoritomo, the first Shogun, has found it essential to make his way northwards, himself and his small band of men-at-arms disguised as pilgrims. Their move being known, however, an edict has been issued to detain and examine all pilgrims on the northward march. And the fugitives being in due course stopped accordingly, they say they are marching to raise funds for the repairing of Tōdaiji,



SCULPTURE IN CLAY PROBABLY KOREAN WORK OF THE SEVENTH CENTURY AT NARA MUSEUM

statues at Tōdaiji, big *Temple Defenders*, in wood, by Unkei. Nevertheless, it is essential to note that the colossus has a little, if only a little, of mystery, the lack of which element is usually conspicuous in Japanese hieratic art. To its makers, so it cannot but be felt, the temples were merely a market, not an inspiration; in sharp contrast to the Chinese ecclesiastical artists, they appear to have taken slight thought for the unseen, their urge to creation lying simply in love of decorative

which has recently suffered from a fire; they talk of the sacred character of their exploit; they speak enthusiastically of Shōmu's piety, crowning their appeal with reference to the vast image of Buddha. "Then pass on your way speedily!" cry the assailants of a sudden, so talismanic has been the mention of the far-famed work, subsequently hailed by numerous Occidental travellers as the *chef d'œuvre* of Eastern sculpture. But have not these travellers been impressed by it, largely because of its phenomenal size? Have they not failed to ponder, frankly, as to what would have been the verdict of great masters in the glyptic art? Phidias would surely have asked why Kimimaro had the temerity to use positive mountains of bronze, when he had not the ability to give them shape; Michelangelo and Donatello would probably have called the Buddha vulgar; and the whole trio would in likelihood have much preferred two thirteenth-century

beauty, or in interest in the panorama of mankind. And, indeed, not just in Japan's sacerdotal, but in all her sculpture, it is the paucity of a sense of aloofness which is the main limitation: this art inclines to be too like life itself, those brilliant statues by Unkei being herein typical of the Japanese school.

The Celestial Empire developed her native skill with the brush nearly as quickly as her ability for sculpture, the Nara Museum attesting this by several Buddhist kakemono, considered of about the ninth century, the finest of which are *Zenzai Dōzi*, *Kwannon*, and *Hokka Mandara*. Water-colour, always the medium of the kakemono artists, is widely thought in the West to yield specially perishable things, and assumed, in spite of Turner's flights, to be virtually inimical, by its nature, to the achievement of the grand. Yet those three very old pictures are as bright as if they had left the studio yesterday; while

again, in three nameless kake-mono of the eleventh century, the subject of each a priest engaged in prayer, there is a deep, glowing richness which reminds of Van der Goes and Delacroix, these pictures having besides a stately grandeur, ridiculing that other Occidental assumption about water-colour. They would astound anyone having studied Japanese painting purely in Europe or America, hardly less beautiful being two other eleventh-century kakemono, *Monju Bosatsu* and *Eugen Bosatsu*: while among various long rolls the best is one figuring the life of Kobo Daishi, the artist being Tosa Mitsu-nobu. The collection furthermore includes two landscapes by Kano Moto-nobu, characteristic of him at

his ablest, and thus in turn grandly illustrative of the temper of Japanese landscape painting as a whole,



BRONZE GONG PROBABLY EIGHTH-CENTURY WORK  
LOANED TO THE NARA MUSEUM BY KOFUKUJI

the genius of the masters in this realm having been to attain just that air of enchantment which the sculptors generally missed.

The Nara Museum is not exclusively Japanese, a memorable Chinese painting being a *Portrait of Kobo Daishi*, and a notable Korean sculpture a bronze *Kwannon*, cast for Hōriuji on its founding. For the gallery is gradually acquiring a good many of the treasures in the temples near it, and reverting to Japanese things, a masterpiece of the eleven-hundreds is the sculpture in wood, *Monju Bosatsu on a Lion*, passing from which a deep longing is felt to know something about the artist of *Gigei Tenjo*. This is a statue of the close of the twelfth century, rather more than life-sized, the

head of lacquer, the rest of wood, and the name signifies the Goddess of Art. The face, it must be

## The Connoisseur

owned, has a hint of the Indian coarseness. But the figure is grace incarnate, holds a rhythm lovely as ever Botticelli uttered, which qualities make the statue one of the very gems of all creations of the Land of Sunrise, whatever their medium, and evoke the firm conviction that, some day, *Gigei Tenio* will be among the world's most famous sculptures, a rival to the finest art of Praxiteles and his school. Nevertheless, at exactly the time this work was made, sculptors in Japan were beginning to shed preoccupation with the graceful and the rhythmic. For feudalism having lately been established in the land, it was now that *samurai*

commenced to manifest often that blind, heroically sacrificial loyalty to their chiefs—the sentiment usually spoken of as *Bushi-dō*, which means simply “the way of the warrior,” having been, in fact, a definite, written series of laws relating to the deportment of the soldier-class.

And just as, in France, the Revolution and Napoleonic wars caused artists to think Louis XV. work effeminate, and impregnated them with deification of the severe, so in Japan the growth of a stern temper, in the opening twelve-hundreds, incited sculptors to worship verve above everything else.



FURUNA      STATUE IN DRY LACQUER      ONE OF THE SERIES DEPICTING TEN  
GREAT DISCIPLES OF BUDDHA      LENT TO THE NARA MUSEUM BY KÔFUKUJI



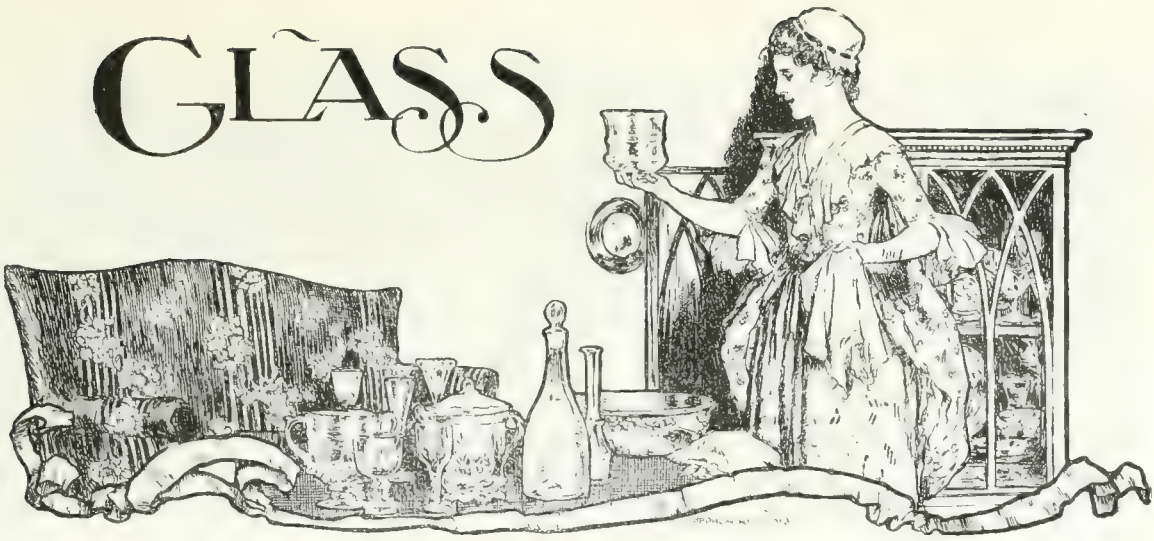
LADY DURHAM

BY SAMUEL COUSINS

AFTER SIR THOMAS LAWRENCE, P.R.A.



# GLASS



## The Glass Age

## Part IV.

## By Pontil

In the latter half of the eighteenth century the glass-maker began to make the opaque or cotton twist, and in this type we have the most varied. The craftsmen vied with each other to get all sorts of varieties of white stem, some roped, some ballooned, some single-ply round a rope; in fact, the designs were innumerable, and it culminated in the vulgarising of the twist into a coloured stem. One can hardly wonder at the scarcity of the coloured stem, as the type was hardly the one to please the patron of these types of glasses. The variety spread to the bowls. In these days there were wrythen, waisted, hammered, engraved, and enamelled bowls; in fact, as soon as one variety was conceived, so another was made, and at the latter end of the century this Venetian influence began to wane, and lapidary cut stems and bowls took the popular fancy.

Plate I. shows a pair of white opaque twist with drawn stem and bowl. Probably these were the first efforts in getting this opaque twist. Plates II., III., and IV. show the various twists with their roping,

twisting, and single threads or plies. In these latter one can get glasses with one to twelve plies or threads outside a roping. This will be a pleasure for the indefatigable collector to get the whole of the set. Plate V. shows a variety of bowls, from the bell-shape to the double ogee. Plate VI. shows various types of the wrythen bowls; No. 2 from the left is a particularly good type of wrythen. Plate VII. shows the hammered bowl, to my mind the best type of these varieties; the first glass on the left is a particularly handsome and artistic glass. Plate VIII. is the long drawn bowl, used as strong ale or cider glass, which

was consumed by the better classes at the period. These drinks are not to be confounded with the "small beer" of humbler folks, but as bearing the same relation to it as the vintage wine bears to the vin ordinaire.

Plate IX. is a rare type, styled the "Norwich twist," as these glasses were made at King's Lynn or in the neighbourhood; it has a peculiar type of rings of moulded glass in the bowl. Plate X. shows the



PLATE I.



PLATE II.



PLATE III.



PLATE IV.



PLATE V.

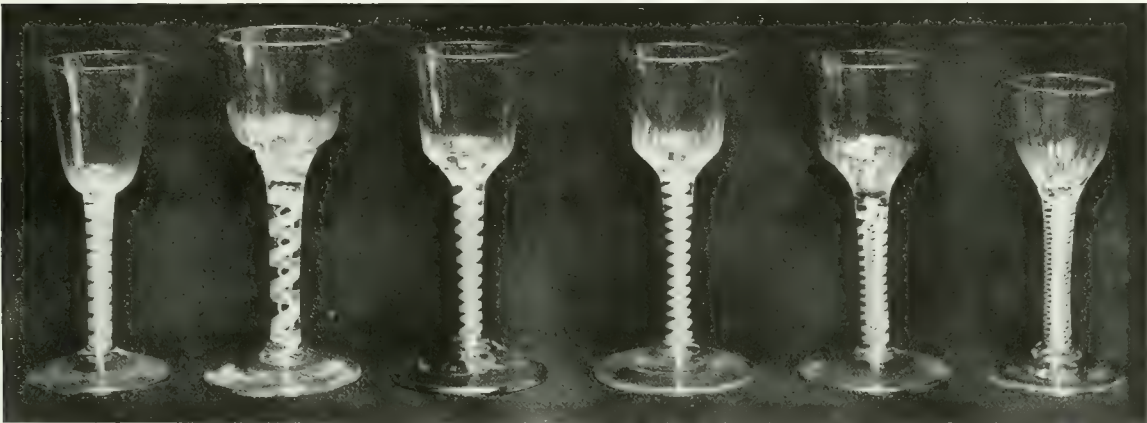


PLATE VI.



PLATE VII.



PLATE VIII.



PLATE IX.



PLATE X.

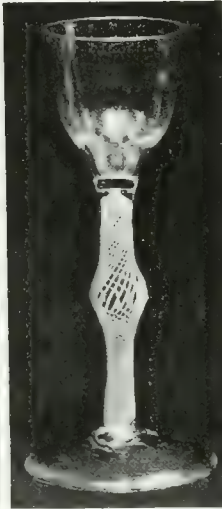


PLATE XI.

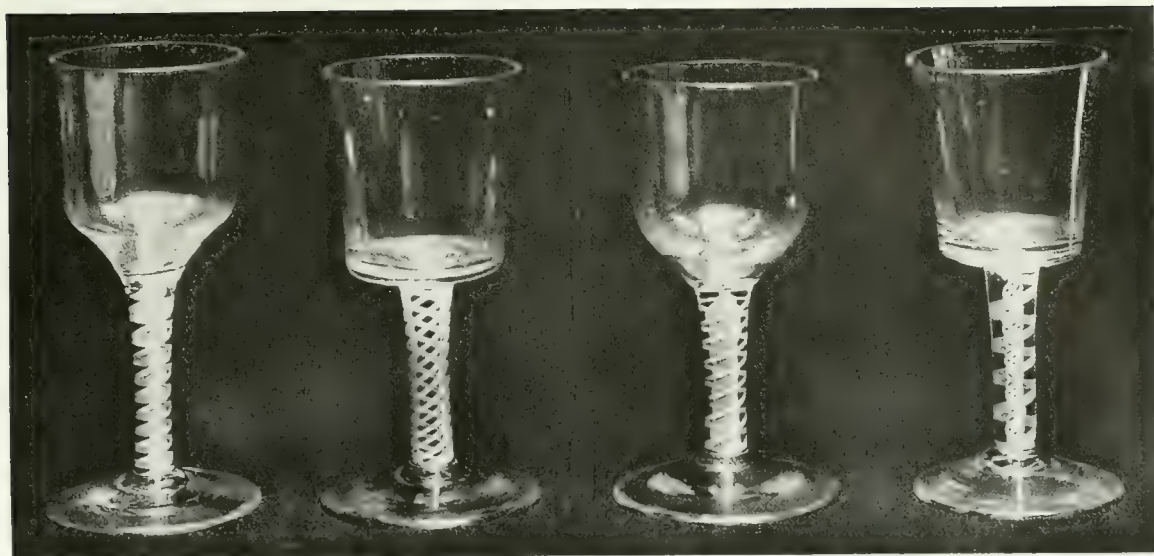


PLATE XII.

bulges and knops in the stem. These graduated swellings or bulges give a curious effect, and accentuate and magnify the opaque twist. Plate XI. are varieties again of the knopped, etc., stems.

Plate XII. shows the beer glasses and the opaque twist. These glasses were from 7 to 8 inches high and the bowls  $3\frac{1}{2}$  to  $4\frac{1}{2}$  inches in diameter.

Plates XIII. and XIV. show a particularly rare variety with white glass enamel, and the bowl in Plate XIII. shows enamelled flowers on the first glass and grapes and vine-leaves on the other. In Plate XIV. these five glasses are undoubtedly enamelled by the celebrated Edkins, of Bristol; the enamelling is most

beautifully and carefully executed, and they are quite artistic.

Plate XV. shows five glasses with coloured twists in the stems—blue, red and white, and green, etc. They remind one of the days of our youth with the solitaire marble, or, as they were commonly called, the “glass alley marble.”

Plate XVI. These lapidary-cut stem glasses were the last of the good type of wine-glasses used at the end of the eighteenth century, and were gradually supplanted by the “machine-made” glass, which has remained in full possession until the present day.

[All these glasses are from the “Leslie” collection.]



PLATE XIII.



PLATE XIV.



PLATE XV.



PLATE XVI.



Painted by W. R. Dugg A

# *BLACK MONDAY or the Departure for SCHOOL.*

Designed by W. R. Dugg A, 1890, W. R. Dugg, Gate Street, Lincoln, England

Engraved by John Jones  
Designed by W. R. Dugg A, 1890, W. R. Dugg, Gate Street, Lincoln, England







## Stuart Embroideries at Chequers. Part II. By Eugenie Gibson

BESIDES the chairs covered in needlework, mentioned in the previous article, and other examples of Stuart work found at Chequers, there are some exceedingly interesting specimens of petit-point (tent-stitch) and stump-work. These, Lord and Lady Lee of Fareham have gathered together themselves with the ardent lover's keen and artistic feeling for art treasures, adding them to this already fine collection.

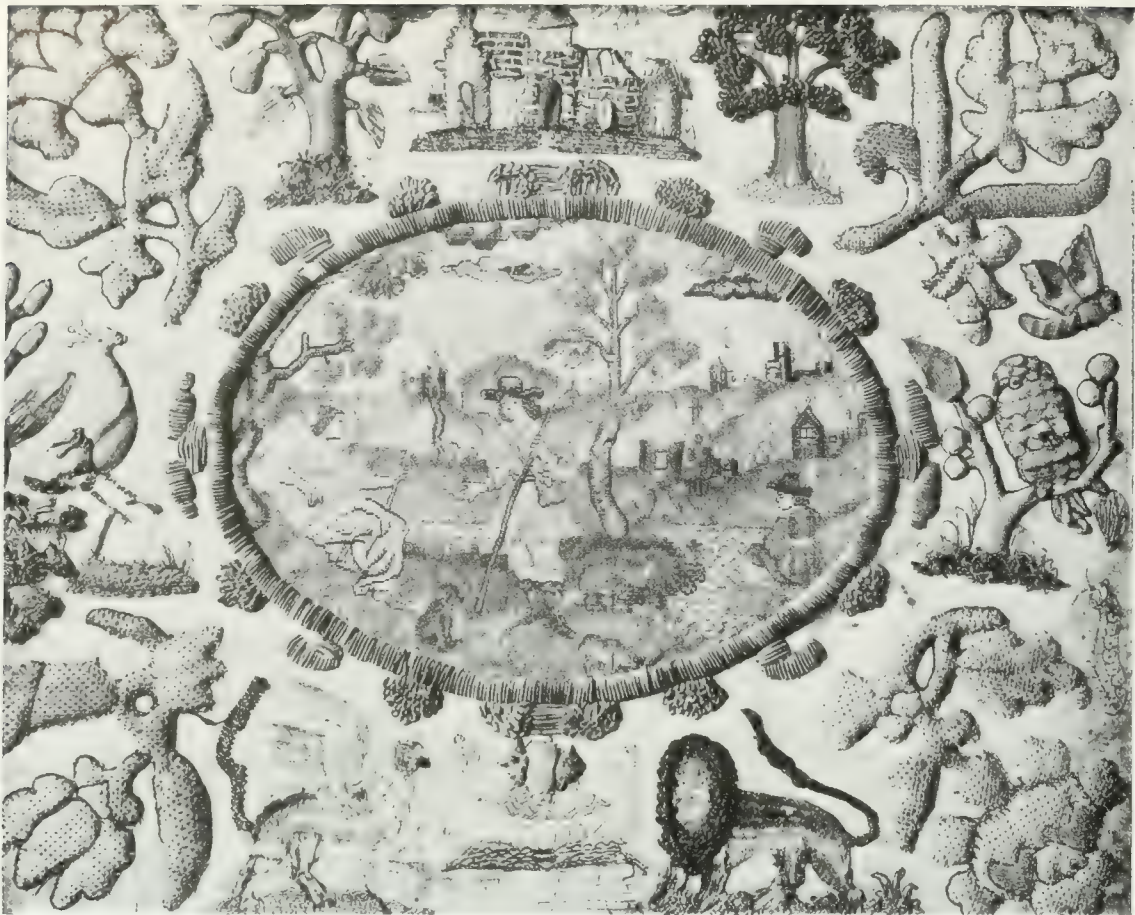
Petit-point was already much practised in Queen Elizabeth's time, and she, being an excellent needlewoman, favoured it herself, as also did her ladies at court. It has survived through all the periods of English needlework up to the present time. In former days this work, too, was started on coarse linen or

canvas from a mere outline, and worked in wool and silk in well-chosen colours to suit the subject in hand. Having to be closely covered, it gives proof of the perseverance and patience of the ladies who achieved the results, which are almost invisible to the naked eye.

There are two pieces of this description at Chequers, both pastoral idylls. The first one, here reproduced, shows a shepherd and shepherdess, dressed in the fashion of the period. She, according to the custom of ornamenting needlework of that kind with gems, is shown with a pearl necklace. He plays the pipe, and she listens with rapt attention, the whole forming a pretty imaginative pastoral. In the distance is seen



PASTORAL IDYLL IN PETIT-POINT  
E



PASTORAL IDYLL IN PETIT-POINT AND STUMP-WORK

a castle, its windows being made of glittering mica, evidently used to make believe that the sun was shining brightly. The smoke rising from the chimneys gives a comic effect of stiffness, but the whole is worked in the finest and most even stitch. The two figures, whose faces, hands, collars, cuffs, and the lace upon them are a marvellous achievement of needlework, considering the linen canvas, of a natural colour, on which this picture has been worked, a strip of which can be seen in the right-hand top corner, add to the interest. This strip also shows how the canvas was fastened to the embroiderer's frame during the time it was being worked. The rest of the composition consists of the usual pastoral emblems. The tree-trunks and some of the leaves of the cacti are worked in stem-stitch, and the rest of them in bullion, or French knots in floss silk, which has probably been wound round the needle five or six times to make them stand out, and give them the heavy and fat

appearance of nature. The blossoms of the cacti, worked in rope-stitch over a thick underlay of silk, are likewise meant to imitate nature. The whole is carried out in silk.

The next illustration, also a pastoral, is an equally fine specimen of needlework. The medallion, encircled by a frame-like border, is worked in gold bullion. Outside this are tabs alternating with rosettes in dull gold purl. The working in bullion and purl belongs to the most difficult and delicate means of ornamenting objects of needlecraft, and needs not only a very light and experienced touch to handle it, but also a straight eye, because for each stitch little pieces of bullion have to be cut with the scissors, threaded by fine needles on thin silk, and then laid down carefully on the material over string or an underlay of silk. As it stretches so easily that the slightest lengthening spoils the bullion, it needs the experienced worker to get the results seen on these Stuart embroideries.



THE SACRIFICE OF ISAAC BY ABRAHAM

STUART WORK, PETIT-POINT, ETC.

In the medallion just mentioned appears a piece of the finest petit-point, a landscape motive obviously suggested by Buckinghamshire scenery, and it speaks worlds for the skill of its creator, in being able to introduce such an amount of detail into so small a space. The garden scene in the foreground shows that the artisan must have had a sense of humour, for the spectator can clearly see what is going on. The gardener stands in the middle, carrying tool-bag and stick, deprecating with the gesture of his hand the chiding, the mistress who sits opposite him, delivers. Her shrewish face is capitably portrayed. As a contrast to this excited scene are introduced, looking on quite unconcernedly, the shepherd-boy and dog. The expression of the faces, trees, bushes, houses, pigeon loft, and castle are carried out in a naïve and realistic fashion. The square round it is worked on white silk, which time has turned into a delightful shade of cream colour. Round the medallion are carried out

in stamp (or stump) work some of the symbolisms commonly in vogue then, such as the pomegranate placed in the four corners, worked in buttonhole-stitch over bars of silk; one of these, in full flower, meaning "hope," the "owl" wisdom, the "lion" strength, the "griffin" power, and so on. The griffin itself, the pedestal, and the three leaves of the pear-tree at the top are unfinished, showing the method and progress of the work, which enhances its interest.

The subject of the next illustration, *The Sacrifice of Isaac by Abraham*, and the meaning of the various Biblical symbols embodied in it, are so well known that it is unnecessary to describe them. But the embroidery is of such variety that it is of greater interest for the purpose of this article to analyse it. The sky is worked closely, in brick-stitch, direct on to the canvas to keep it straight. The sun, the clouds on top and round the angel, his head, arms, and wings, Abraham's face, arms, hands, legs, feet, and

cloak, Isaac's body and the pile of wood on the altar, as well as the shepherd's hands, are worked in the

the fish-pond, is an incongruity which is often met with in these embroideries, yet does not detract from



MIRROR FRAME IN STUMP-WORK

finest petit-point. The tree, bushes, landscape, and castle are all worked in the same stitch. Here mica is also employed for the windows of the castle, evidently, as in the other idyll, to add brightness to the composition. The altar is done in bricking in two colours horizontally, and over-sewn vertically with black silk in hemming-stitch, which imitates brickwork most effectually. For the angel's robe, Abraham's tunic, Isaac's loin-cloth, and the shepherd's coat and cap a stitch has been used which is similar to one often seen in old Italian reticella lace, and has its *raison d'être* here. But to use the same stitch for the flower on the left, the top of the acorns, and, of all things, for the rocks surrounding

their value. This licence, however, is counterbalanced by the extremely clever way the panel is shaded and outlined throughout, giving it an almost plastic effect.

In the bow-window of the great parlour at Chequers hangs one of those interesting looking-glasses, surrounded by a frame worked in stump-work on white satin, a class of needlework which appeared during James I.'s reign, and remained in favour during the reigns of Charles I. and his spouse Henrietta Maria, the Commonwealth, and until nearly the end of Charles II.'s reign. The ornaments of this frame are carried out in stump (or stamp) work, and some small ornamentations in various other methods, such



LID OF LACE-BOX IN STUMP-WORK

as flat-stitch, split-stitch, etc., and the open space between these is, to enrich the background, filled in with a sprinkle of large seed pearls. Gold or silver spangles were often substituted for pearls. As this mirror and the box, described later on, are important specimens of this needlecraft, it may, perhaps, be as well, for the sake of the collector, to give a short description of

how this stump-work (embossed work, as it was sometimes called in James I.'s time) was created. The figures and other ornaments—the former mostly being of a scriptural nature—were worked in a rounded shape to suit these various objects and then stuffed with hair, cotton-wool, or even, to obtain the relief that was desired, with wood, shaped to suit the figure.



FRONT OF LACE-BOX IN STUMP-WORK

Those which were intended to be of lesser relief were worked flat, pressed out from the back with a hot iron, and filled in with bits of silk pasted in with glue.

A great many lovers and collectors of art needle-work call this type ungainly and lacking in grace. There may be some truth in this, and pieces made by inexperienced workers certainly deserve to be so considered ; but those that were executed by the really skilful craftspeople can surely be appreciated as works of art of their kind. To this category belong both the box and frame in question. The design of the frame consists of four figures placed one in each corner. Taken at the top, from left to right, one is worked in darning-stitch, with raised flowers in petit-point, the other to the right in transparent lace-stitch ; at the bottom the left one in closest brick-stitch and the right one again in darning-stitch, with raised flowers. Between these figures the four medallions are surrounded by a delightful band of chenille, raised skilfully like a real frame. The pictures inside these, like most of the objects between them, are worked in stitches already described, only the hare, flowers, and foliage are carried out in split and flat-stitch. The mirror itself is surrounded by a silver braid, to carry the idea of embroidery appropriately to the frame.

The most elaborate achievements in stump-work are the lace-boxes, work-boxes, and jewel-caskets fitted up with toilet and writing requisites, and even with secret drawers. One of the best of this kind is to be found at Chequers, and, judging from the fittings, was evidently used as a lace box. The subjects of these miniature cabinets are mostly Biblical, and owing to the long period during which this work flourished, the workers, perhaps taking a former specimen as an example, were not always correct in the costumes of the period. The main composition, always placed in or against a landscape, is surrounded by animals, birds, flowers, insects, and reptiles, which former three, and the moon and sun shining at the

same time, were supposed to have a symbolical meaning, and the latter presumably only used to fill in the spaces between the former to complete the picture. The lid of the box at Chequers, which is also worked on white satin and here reproduced, has for its subject the visit of the Queen of Sheba to King Solomon, and round it are depicted her journey, with all its incidents, and her retinue, bearing the treasures to be presented by her to the king. King Solomon is surrounded by his court, and Queen Sheba by her attendants, all in full attire. The king's and queen's costumes are most elaborately carried out in many of the stitches already described, the only difference being that their folds are indicated by gold cord, and the shading is worked in flat-stitch in a dark colour over the lighter one, in the same stitch. The king's and queen's balderkins are both executed in gold bullion, purl, and gold cord, being of such high relief that they seem supported by wooden frames. The Lamb of God suspended from a golden chain on the king's breast is a remarkable achievement in gold purl. On the queen's figure may be noted, specially, the two fans—oddly enough she seems to be using two at a time—which are the finest achievements in stitchery of split-stitch. The curtains of the king's balderkin and the queen's puffed sleeves bear witness that the artisans who worked this and other elaborate pictures like it, have studied the French, Flemish, Italian, and English lace of a former and contemporary period. The border of the medallion is *passementerie* (*passement*), worked in the finest floss silk over cardboard, shaded from dark to light in a most delightful blue, forming an appropriate contrast to the surrounding ornaments in gold. This, and other subjects of petit-point and stump-work, have been gone into as far as space will allow, and it only remains to say that one and all are in splendid preservation regarding work and colour, and that, judging from their exquisite execution, it might be surmised that they are the handiwork of the Royalists of this period.

# MANUSCRIPT and Autographs -

## Romney's Apprenticeship

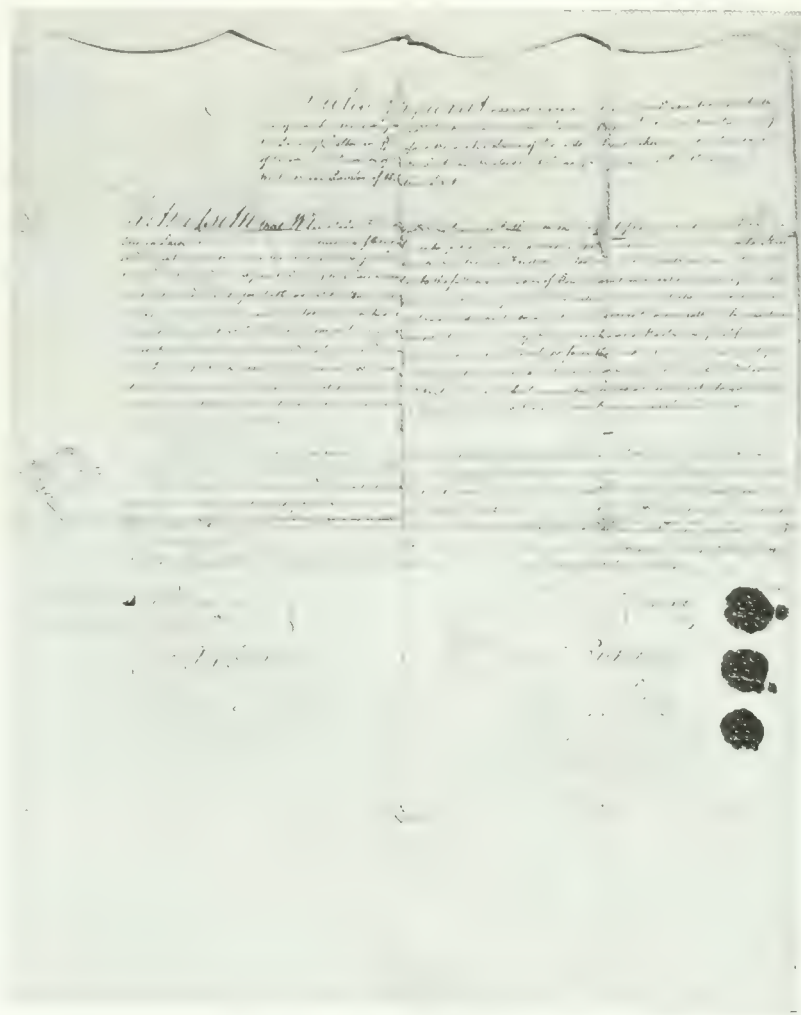
By W. Roberts

AMONG the many interesting things in the famous Romney sale at Christie's in May, 1894, was a "lot" which included the original Indenture by which George Rumney (as the name was then spelt, and as it always has been pronounced) was bound apprentice to Christopher Steele for the term of four years. The lot was purchased by Mr. Algernon Graves, in whose possession it remained almost forgotten all these years, and who recently parted with it to Mr. J. R. Cookson, the art dealer, of Highgate, Kendal, from whom it has now passed

into the possession of the Kendal Corporation as a permanent memento of Kendal's most distinguished

resident. Romney was born at Dalton-le-Furness, but he was apprenticed at Kendal. He married there, and lived there for five years, so that Kendal has every reason to claim him as a townsman.

The Indenture is dated March 20, 1755, the contracting parties being the father, John Rumney, a cabinet-maker, the son George, and Christopher Steele. Romney was to be instructed in "the art and science of a painter," and covenanted to



ROMNEY'S INDENTURE

obey his master's lawful commands, whilst, on the other hand, his father agreed to provide his son with

had to pick up his knowledge in the best way he could. Richard Cumberland described Steele as "an

Dear Sir,

Manchester 12<sup>th</sup> Decr 1741

When I first met you upon the first receipt & consequently to let him know you gave me I thought it however some continuance in that line & accordingly wrote you 3 months ago a short History of my own & his own Transactions in Manchester, but never hearing from you since made me assured my direction was wrong & you never received it. A few days ago I found yours & my mistake & so write again but where shall I hope the eventful shall. The Count now rides the vast Atlantic Ocean & being quite tired out with the blindness & stupidity of the old to gain a try the discernment of the new world; he sailed from Liverpool a few days ago for the West Indies. Having left Manchester in the utmost hurry to make an end of his affairs — accordingly he put me to commission to collect his scattered Goods & Chattels (an employ that I could never well have dispensed with). & obliged his creditors for the benefit of more things than their health to take a ride out to Liverpool. I began my commission by first buying three doz<sup>n</sup> of great & small pipes to bottles of Oil &c which had never known that for use as — but I had no sooner taken possession of the room before it was filled with destitute Damozels, some a pair of a pair of shags, others of spawse hinderebushes, Babbles (2<sup>d</sup> & 3<sup>d</sup> Dolls &c & no doubt many of

PORTION OF ADAM WALKER'S LETTER

"suitable and necessary cloaths, both linen and wool-  
len." The material consideration which accrued to  
Steele was the sum of "twenty-one pounds in hand  
paid or secured to be paid" by the said John Rum-  
ney. As in so many cases, the premium being paid,  
the apprentice got very little actual instruction, and

itinerant dawber," who, vulgarly called Count Steele,  
"passed his time in travelling from town to town with  
the tools of his art," and as one who, "when he failed  
of extorting praise from others, he was extremely liberal  
in bestowing it on himself."

It may be that Cumberland's verdict was too severe,





but none of his pictures—and they must have been many—have come down to us. We know, indeed, very little of Steele, except that he was born at Egremont, Cumberland, about 1730, and that he resided in Paris for about a year, receiving instruction under Carle Van Loo. He was probably a very good portrait painter of the time, and but for his foolish extravagance in the matter of dress and his loose morals, he might have made a considerable success as an artist. What we do know, however, is that, according to Cumberland, and in accordance with time-honoured tradition, the master got jealous of his pupil's abilities, and after a year or two the Indentures were cancelled. Romney had married during his apprenticeship, and remained at Kendal until 1762, when he realised his ambition of going to London. In the meantime "Count" Steele had carried on his itinerant portrait painting, living in the hopes of finding a rich woman to marry. One of his visiting towns appears to have been Manchester, and from here, or from one of the other places in which he practised portrait painting, he eloped with "a young lady of fortune," whose name is not recorded. The "Count" disappeared suddenly from his usual haunts, leaving many others besides creditors to mourn his absence. It is generally stated that he went to Ireland in 1757, where he is supposed to have died. But the very interesting letter, partly reproduced here, places the date of his disappearance much later than 1757, and may be taken as a proof that not Ireland but the West Indies was his destination.

The letter is from one of Romney's earliest friends, Adam Walker, who was then located at Manchester, and runs to three foolscap pages, and it contains many other amusing details of the thankless task of settling up his affairs which Steele had imposed on the amiable Walker. He speaks of having sent off to Steele, who was waiting for a ship at Liverpool, all he could get together—among these was "a laced suit" from the pawnbrokers. He recovered "a landscape of Poussin's, two war pieces, a night piece and a Dutch one, all of your performances, which I saved from the

general wrack by giving him [the landlord] two guineas for them. My picture is in the same state you saw it—I do not think this wretch has done a week's work this 6 months—sometimes the weather, sometimes a girl, and sometimes the prospect of matrimonial emolument has kept him from all manner of business that might have kept him out of debt, and from those multitude of complications which continually attended him."

As the Indenture speaks for itself, we may conveniently leave Steele and his concerns for the more pleasant task of Adam Walker and George Romney. The group of *Adam Walker, his Wife and Family*, now in the National Portrait Gallery, one of Romney's last works, will always remain as a memorial of their friendship. But only those who have read Walker's letters to Romney know of the beautiful character of that association. The earliest existing letter from Walker is the one of which a portion is here reproduced; the latest is dated from London, Jan. 27, 1802.

Apart from the many expressions of affection, the later letter is especially interesting as referring to the group above mentioned, for Romney apparently did not finish it. In thanking his old friend for his "last most agreeable present, my family picture," he adds: "I have got the draperies painted, and a handsome Frame, so that it is the great Lion of my parlour. The next to it is *King Lear and his Daughter*, which, now it is cleaned, looks almost as fresh as when I sat to you with a Gown on for its drapery forty years since!!" Referring to the recent loss of his wife, "one of the best of wives," Walker goes on to say: "I feel even yet as if I wanted one of my arms, and I miss her wherever I go, or whatever I do. Tho' I have lost a good wife, I rejoice, my dear friend, that you have regained a good one, and long may you be happy together." But that was not to be, for Romney died in the following November. Adam Walker, who is enshrined in the *Dictionary of National Biography*, survived his old friend many years, dying at the age of ninety in 1821.



# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## UNIDENTIFIED PORTRAITS (Nos. 298 AND 299).

DEAR SIR,—Can you give me any information which might lead to the identification of the sitters of the enclosed portraits? The picture of the lady came, I have reason to believe, out of Reresby Abbey, and appears to be unsigned, although in the photograph a suggestion of a signature is shown, under a strong glass, on a fold of the drapery at the bottom left-hand corner.

It is somewhat curious that in this portrait, and the one by an "unknown artist" reproduced in the March CONNOISSEUR, there are several features so very similar. The size of the canvas is 40 in. by 50 in., and that of the boy portrait 24 in. by 28 in. Perhaps you will be good enough to have these photos reproduced in your NOTES AND QUERIES column.

Yours faithfully, F. H. RADFORD.

## PORTRAIT OF JUDGE DAY.

Information desired as to present whereabouts of portrait of Robert Day, Irish judge, sold to Barrett at sale of Lovett of Liscombe pictures, at Christie's, April 27, 1907.  
(Rev.) H. L. L. DENNY.

CAPTAIN LEE, BY  
GEORGE ENGLEHEART,  
ETC.

The author of *Joseph Lee: Painter in Enamels* (January, 1918) would be glad if any readers could advise him as to the history and antecedents of the subject of the above-mentioned miniature in the Wellesley

collection, which was illustrated on page 67, June, 1918. He would be interested to know, also, to what family the Miss Stanford, whose portrait, by Peter Romney, was reproduced in February, 1919, belonged. Was she one of the Stanfords of Ashbocking, near Ipswich?

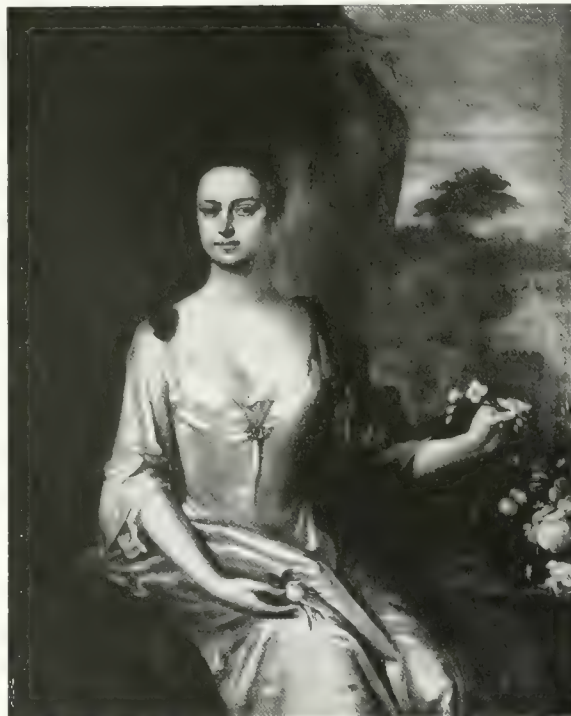
## VALENTINES (April, 1919).

DEAR SIR,—With reference to the instructive note by Mr. Maberley Phillips (p. 211) which puts the palmy days of the valentine from 1850 to 1870, I always understood from my father, who was engaged in the trade in them, that the climax of their popularity was when our troops were in the Crimea. The demand for valentines for despatch to them was enormous in 1855, and I believe a vessel loaded with mailbags full of them unfortunately went down in the Mediterranean, so that quantities did not reach their

destination. The rise of the fashion of Christmas cards killed the valentines and made December 25th the heaviest day in the year for the General Post Office, while February 14th dropped back to an ordinary day.

RICHARD WARNER  
(April, 1919).

DEAR SIR,—The Richard Warner about whose MS. notes Mr. F. R. Dudley Needham makes inquiry, must be the Rev. Richard Warner, the author of the *History of Bath*, where he was the clergyman at St. James's for many years and a well-known figure. Inquiry



(208)

UNIDENTIFIED PORTRAIT



(299) UNIDENTIFIED PORTRAIT

of the librarian of the Municipal Reference Library would give your correspondent any information that is obtainable.—Yours faithfully, HAROLD LEWIS.

UNIDENTIFIED PORTRAIT (No. 300).

DEAR SIR,—I should be glad if you would obtain any information respecting the enclosed picture, which has been in our family for 100 years. I can trace it back to Bristol, but it does not appear to be a family portrait. What is the period and who the probable painter?—Yours very truly,  
J. A. ROTH.

CHRIST IN THE TEMPLE  
(No. 301).

DEAR SIR,—  
The editor of  
*The Studio*



(300) UNIDENTIFIED PORTRAIT

suggested to me that I should send to you the enclosed photo of an oil painting in my possession. I think the picture is a very fine one and perfect in every detail. Unfortunately I have not found the name of the artist. If you care to make use of it for your paper I shall be pleased. Any information you can give me will be esteemed. Probably sixteenth-seventeenth century.—

I am, dear Sir,  
yours faithfully,  
J. LYON.

UNIDENTIFIED  
PAINTING  
(No. 302).

DEAR SIR,—I am enclosing a photograph of a picture I have in my possession. It is an oil painting about 5 ft. by 4 ft. There is no evidence of a signature. I have had the subject explained to me as



(301) CHRIST IN THE TEMPLE

that in canto iii., bk. i. of the *Faerie Queene* (Spenser), and reading it through there is a remarkable interpretation of the feeling displayed in the verse. The word "Sawloi" is on the shield.

It seems to me, as an artist, that the portraits are really excellent work, but the animals are not quite so, although the ass is very



(302) UNIDENTIFIED PAINTING

passable. May I add that I found the picture badly torn in a wet condition in an outhouse of a public-house at Wallingford, near by.

I am, yours truly, C. OCTAVIUS WRIGHT.

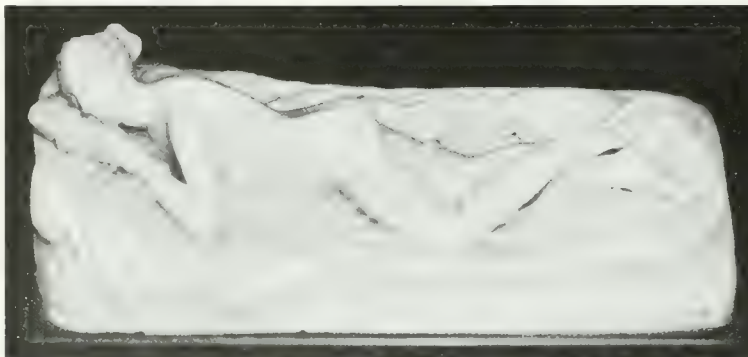
#### UNIDENTIFIED STATUE.

DEAR SIR,—I have in my possession a white marble figure which is very perfect in detail, and has quite a smooth yet *not* polished surface.

I have been told it is *Venus Reclining*, after Canova, and that it is seventy or eighty years old. The overall measure of marble is 2 ft. 9 in. long by 1 ft. 2 in. wide. It is not signed or dated. I shall esteem it a great favour if you will let me know through your valued paper all about this figure and its original.—Thanking you in anticipation, yours faithfully, R. MADDICK.

THE GORGET  
(April, 1919).

THE account of the "Gorget" is most interesting, as I have one like the view of No. V. (page 217), but it differs in that it has an oval piece of the same metal



UNIDENTIFIED STATUE

which apparently fits the hole, and on which is engraved the words "Glamorgan Volunteer Rangers," and in relief a trumpet suspended from a bow. This oval, it has been suggested, was worn as a regimental badge on the belt across the chest; it has a hook and two studs on the back. Evidently

it is of the same date as Mr. Redfern's, having the letters "G. R.," with laurel leaves and the crown above. I should be much obliged for any further information about it. I imagine it belonged to my grandfather William Moore, who was in the Light Horse Volunteers of London and Westminster during the troublous times at the end of the eighteenth century.—A. C. M.

#### PRINTED COTTON HANDKERCHIEF

(April, 1919).

DEAR SIR,—With reference to the sketch of the printed cotton handkerchief shown on page 218 of THE CONNOISSEUR for this month, it may interest you to know that this handkerchief was printed at Lennox Mill, in 1813, by Messrs. Dalglish, Falconer & Co.,

Ltd., now a branch of The Calico Printers' Association, Ltd., who have one of the originals still in their possession.

Yours

faithfully,  
J. E. CLEMENT,  
Secretary.



THE set of bed-hangings which Sir Charles Bruce of Arnot, C.M.G., has lent to the Royal Scottish Museum, forms an interesting link with Mary Queen of Scots, whose couch they are said to have surrounded what time the ill-fated lady was imprisoned at Loch Leven Castle. After the abandonment of the castle, the curtains were removed to the residence of the Earls of Morton, and, in 1675, passed into the possession of Sir William Bruce, architect of the more modern portions of Holyrood. The four curtains, with their valances, are made of thick cherry-coloured cloth, enriched with embroidery, the main colour scheme of which consists of black appliqué velvet, heightened with gold thread and silks of different hues.

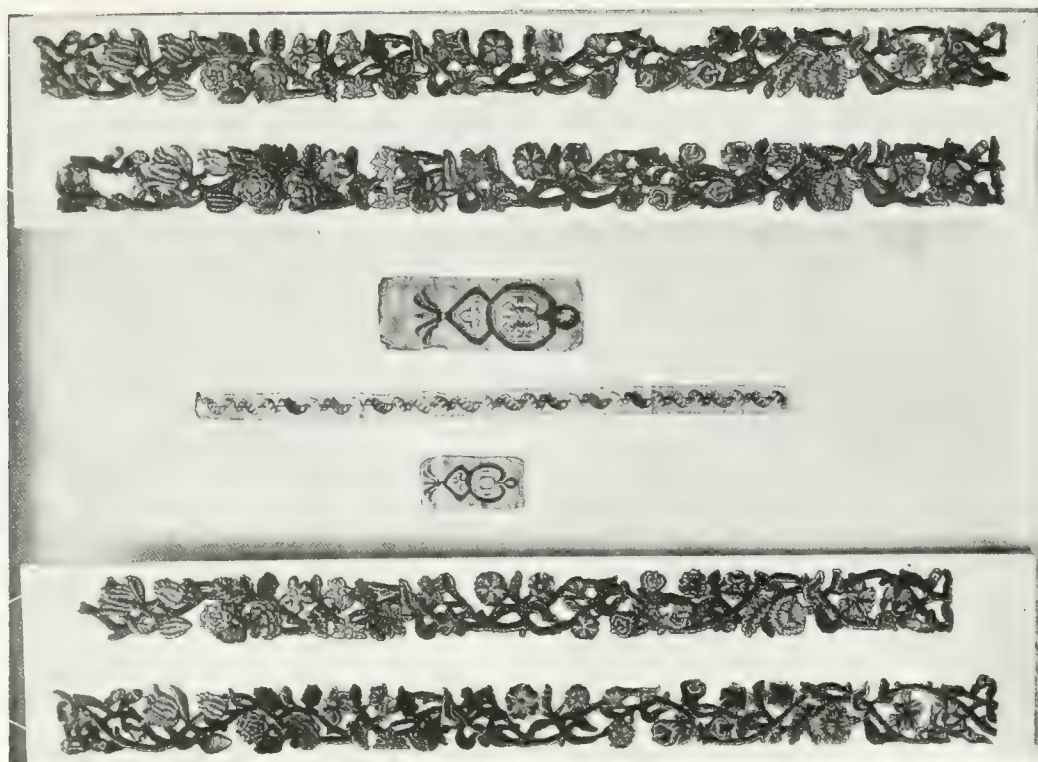
THERE is a signpost in the parish of Stanway, Essex, bearing the legend "To Olivers." The wanderer, curious to know who or what "Olivers" may be, follows a narrow road of a type familiar to the county. A few trees clump here and there, bedizened with strands of straw snared from passing carts by their branches. At the end of the road, on the summit of the woody slope overlooking Roman River, stands the mansion of Olivers "in a quiet and agreeable place," as Morant described it more than 150 years ago, adding that there were "handsome gardens and fishponds and a wood adjoining, cut out into pleasant walks." The red brick façade of the present building would appear to be an innovation of the eighteenth century, but the presence of plastered gables, surmounted by a clustered chimney-stack, points to the existence of far earlier features, although these again are not so remote as the memories clustering round about them. The house derived its name from its owners in the thirteenth and fourteenth centuries. In course of time, Joan Oliver's marriage to William Doreward, of Bocking, was the means of bringing the estate into the possession of a more important family. The son of this match was the eminent John Doreward, Speaker of the House of Commons in 1399 and 1413, who himself contracted a noteworthy alliance with another old established territorial

house by espousing the daughter of his colleague, Sir William de Coggeshall. Olivers continued in the line of Doreward (or Durward, as it was spelt anciently—a patronymic most familiar to-day from the hero of Sir Walter Scott's novel, who was represented, however, as being a Scot) until 1495. After two more families had been associated with it, the house was purchased by the eldest son of John Eldred (1552-1632), whose travels in Aleppo, Bassorah, and Tripoli engaged the attention of Hakluyt. Morant records the fact (*Essex*, vol. ii., 1768) that the old adventurer's "picture is preserved in the great parlour at Olivers, with that of his ship, remarkable for having four masts," and Wright repeats his information in 1836. I have been told that the painting still exists.

LEAVING "Olivers" by a lane running at right angles to the road, one passes through a copse and emerges close to the old parish church of Stanway, which has been a ruin ever since it was unroofed in the troublous times of the Civil War. It stands in the grounds of the hall, surrounded, as I saw it, by a profusion of daffodils. Brick plays an important part in its constitution, and, like many other ecclesiastical buildings in the locality, much of this is of Roman origin. The picturesque porch presents a well defined Tudor arch of the debased type, surmounted by a coat of arms. The present parish church, which derives its nomenclature of "All Saints" from its forerunner, is worthy of a passing visit, since it houses a slightly-carved chair of the William and Mary type, with cane seat and panel back. Had it not been considerably over-restored, the chapel of St. Albright would be far and away the most interesting of Stanway's shrines, as parts of it have all the appearance of a pre-Norman origin, including its south doorway, which is constructed entirely of Roman bricks. The arcade in the chapel was removed from the destroyed church of St. Runwald, Colchester; whilst other features include a representative fifteenth-century octagonal font and a cypress wood coffer incised with heraldic and mythological beasts.—CRITICUS.



EMBROIDERED BED-HANGINGS FROM LOCH LEVEN CASTLE  
SAID TO HAVE BEEN USED BY MARY QUEEN OF SCOTS



UNFINISHED EMBROIDERY LEFT AT LOCH LEVEN CASTLE  
BY MARY QUEEN OF SCOTS



A CERTAIN interest attached to Christie's sale of March 21st, although the preponderance of prices was on the moderate side. The pictures and drawings were the first on the easel, amongst

them being no less than five canvases from the brush of George Cole. Two of these were noticeable as exceeding the £100 limit, *A Highland River Scene*, 1852, 41 in. by 71 in., £141 15s., and *Changing Pastures*, 1865, 16½ in. by 24½ in., £136 10s. P. Nasmyth was represented by three paintings: *A Farm Pool*, panel, 17 in. by 23 in., £141 15s.; *A Woody Lane, near a Farm*, 17½ in. by 23½ in., £68 5s.; and *A View near Dorking, Surrey*, 13 in. by 17½ in., from Lord Northwick's collection, £47 5s. *Near Tynemouth*, by J. Syer, 33 in. by 51 in., sold for £131 5s.; and *The Horse Fair*, by J. Veyrassat, panel, 10 in. by 19 in., £99 15s. A selection of less recent works was then offered, but few realised outstanding sums, the highest amount being £105 paid for *A Tavern Interior*, by L. de Jonghe, panel, 20 in. by 16½ in. Far more attractive were the pictures of the French school, which included *A Lady and Three Gentlemen holding musical instruments in a forest glade*, 37½ in. by 30 in., £94 10s.; a set of four overdoors in monochrome, representing *Pastorals*, by F. Boucher, 27½ in. by 52 in., £220 10s.; three ovals by Greuze, *The Love Letter*, 27½ in. by 21½ in., £504; *La Poupée*, 17½ in. by 14½ in., £220 10s.; and *Portrait of a Girl in blue dress with white frills and bonnet*, 15½ in. by 12½ in., £131 5s.; *La Laitière*, by Greuze, 41½ in. by 31½ in., £73 10s.; *A Hunting Party at a Repast*, by Carle Van Loo, 56 in. by 44 in., £388 10s.; and *Rural Employment*, by J. Schall, 62 in. by 49 in., £546. From other sources came the oval of *A Girl holding a kitten*, by F. H. Drouais, 17½ in. by 14½ in., £273; *Portrait of a Lady in brown dress*, by Antoine Vestier, 21 in. by 16½ in., £231; *The De Mauny Family*, by C. M. Dubuffe, 1815, 42½ in. by 35 in., £63; *An Interior, with a cavalier and lady by a table*, by G. Terburg, 27 in. by 22½ in., £735; *The Beach, Scheveningen*, by J. Van Goyen, 24½ in. by 33 in., £120 15s.; and another, by H. de Meyer, 22 in. by 36 in., £78 15s. Two pastel portraits of ladies, by J. Russell, one an oval, each measuring 23½ in. by 17½ in., realised £283 10s. and £168 respectively.

On the 28th interest centred in a *Portrait of Robert Manners, 4th Duke of Rutland*, by Gainsborough, 49½ in. by 39½ in. The highest bid was one of £1,312, which

quite put in the shade the £420 given for Sir J. Reynolds's *Portrait of the Duke of Albemarle*, 42 in. by 35 in. Other items included a *Portrait of C. Wakefield, Esq., of York*, by Lawrence, 36 in. by 28 in., £94 10s.; *The Interior of a Guard Room*, by G. Van den Eeckhout, 20 in. by 25½ in., £451; *Portrait of a Gentleman*, by R. E. Pine, signed and dated 1774, 50 in. by 39 in., £120 15s.; *Fisher-folk on the Beach*, by W. Shayer, sen., 29½ in. by 39½ in., £220 10s.; *Portrait of Lady Keith*, by G. Watson, P.R.S.A., 34 in. by 27 in., £89 5s.; *The Piazza of St. Mark's*, by Guardi, 16 in. by 19½ in., £199 10s.; and *An Arched Window, with a man giving a basket of fish, fowls and cabbage to a cook*, by W. Van Mieris, signed and dated, panel, 16 in. by 13½ in., Shandon collection, 1877, £152 5s. Among the drawings, *Portraits of Ladies*, by A. Pope, 1805, 11 in. by 8 in., and by F. Cotes, pastel, 23½ in. by 17½ in., made £73 10s. and £63 10s. respectively; whilst a *Head of Miss Bloxam, daughter of Rev. R. R. Bloxam and wife of J. Walcot, of Walcot*, pencil and colour, 12½ in. by 10 in., went for £89 5s. A framed print by F. C. Lewis was sold with the drawing.

THE March book sales held under the auspices of Messrs. Sotheby, Wilkinson & Hodge comprised some striking properties. Taking these in order of dispersal, we come first to Mr. J. Hollam's library, which was offered on March 12th and two following days. A number of G. Cruikshank's works was headed by an early issue of the first edition of *The Humorist*, Robins & Co., 1819-20, with £30 10s.; whilst in the Dickens series, £165 was paid for a first edition of *Pickwick*, with the Buss plates and several other plates in duplicate showing first state. The price included an additional volume containing the original wrappers and advertisements. Another first edition in the original wrappers, with the suppressed plates, and some of the *Pickwick Advertisers*, made £40; whilst the little *Sunday under Three Heads*, in original covers, 1836, secured £26; the first 8vo edition of *Sketches by Boz*, with wrappers and advertisements, in folding cloth wrapper, 1839, £45; and the complete two series, first edition of the same, with two extra plates, which appeared in the second edition, 1836-7, £38. A first edition of H. Alken's *National Sports of Great Britain*, fifty coloured plates, M'Lean, 1821, fetched £114; Daniell & Ayrton's *Picturesque Voyage round Great Britain in 1813, 1814-25*,

£96; and P. Egan's *Life in London*, first edition in original parts, in watered silk folding cover, 1821, £72.

On the last day of sale, a grangerised copy of *Les Contemporaines*, by Restif de la Bretonne, 1781-5, containing numerous different states of the plates and 45 of the original designs by Binet, brought £145; a first edition of *Real Life in London*, 1826, £82; a first edition of Surtees' *Analysis of the Hunting Field*, 1846, £46; a second edition of his *Jorrocks's Jaunts and Jollities*, 1843, £52; a collection of first editions of Thackeray, £300; and a collection by Francis Harvey of over 1,000 of Rowlandson's *Political and Humorous Works*, including caricatures, views, prints, and a few originals, 1774-1825, £580. The total sum realised was £8,550 14s.

Of less general importance were the mixed collections tendered on March 17th and two days following, which fetched £2,837 5s. 6d. A first edition in original cloth of *Alice's Adventures in Wonderland*, 1866, made £37; a specimen of binding bearing the portrait and crowned monogram of Anne, Duchess of York, *La Pratique des Vertus Chrétiennes*, à Quevilly par Jean Berthelin, 1669, £153; and *History and Antiquities of the County of Leicester*, by John Nichols, 1795-1811, £95.

Although it only occupied a couple of days, the dispersal of Lord Mostyn's collection of Early English plays was far and away the most important sale of the month, realising, as it did, the phenomenal total of £40,873 14s. for 364 lots. The first instalment was offered on March 20th, but here again we are obliged to confine our notes to the most important items. The gem of this day's selection was undoubtedly an unrecorded and probably unique edition of *Fedele & Fortunio*, London, Thomas Hacket, 1585, a play, ascribed to Anthony Munday, which formed the foundation of Shakespeare's *Two Gentlemen of Verona*. Collier, Hazlitt & Greg refer to another edition of which only two copies are known to exist. As anticipated, this volume was in particular request, realising £3,020. Taking the other outstanding items in order of sale, we noted *A Humorous Dayes Myrth*, by G. Chapman, first edition, V. Simmes, 1599, £311; another, shaved, £235; *Historie of the two valiant Knights (Clyomon & Clamydes)*, first edition of a work only preserved for us in two or three copies, Thos. Creede, 1599, £320; another, slightly defective, £250; *Loves Riddle, a Pastorall Comedie, written at the time of his being King's Scholler in the Westminster Schoole*, by Cowley, original edition, J. Dawson for H. Seile, 1638, £134; *The Merry Conceited Humours of Bottom the Weaver*, by R. Cox, an adaptation of the humorous scenes from the *Midsummer Night's Dream*, for F. Kirkman and H. Marsh, 1661, £125; *A Pretie new Enterlude . . . of the Story of Kyng Daryus*, first edition, Thos. Colwell, 1565, £360; another, defective, £340; *West-ward Hoe*, by Dekker & Webster, first edition, John Hodgets, 1607, one of the few known copies, £140; *A Pleasant Enterlude, intituled, Like will to Like quoth the Devill to the Collier*, by Fulwell, second edition, black letter, E. Alde, 1587, £240; *The First Part of the Tragical Raigne of Selimus*, by R. Greene, first edition, Thos. Creede, 1594, £525; *George a Greene, the Pinner of Wakefield*, probably by

Greene, although it has been attributed to Shakespeare, Simon Stafford for Cuthbert Burby, 1599, £400; *Impacient Pouertie*, apparently an unrecorded edition (? Wm. Copland), £610; *The Disobedient Child*, by T. Ingelend, original edition, Thos. Colwell, c. 1565, £310; another, £300; *Jack Jugeler*, Wm. Copland, c. 1562, apparently the hitherto unrecorded original edition, £870; *Iacob and Esau*, attributed to W. Hunnis, the only known edition, Henrie Bynneman, 1568, £640; another, £630; *The Fortunate Isles*, by Ben Jonson, n.d., one of the very few known copies, £600; *Chloridia*, by the same, for Thos. Walkley, n.d., £200; and *The Famous Victories of Henry the Fifth*, the second edition of this foundation of Shakespeare's play, Barnard Alsop, 1617, £360.

Some or the pearls of the library were reserved until the second day. A unique copy of the *Godely Interlude of Fulgen's Cenatoure of Rome*, by Henry Medwall, London, Johan Rastell, before 1520, secured £3,400. Previously the existence of this work was known only by some fragments in the British Museum which did not disclose the authorship. One of the four known copies of *King Lear*, Simon Stafford for Iohn Wright, 1605, the precursor of Shakespeare's tragedy, realised £1,950; whilst two copies, from the few known, of John Still's *Gammer Gurton's Needle*, Thos. Colwell, 1575, brought in £1,200 and £1,000 respectively. An apparently unique copy of W. Wager's *Inough is as Good as a Feast*, John Alde, c. 1560-5, went up to £2,600. The remaining noteworthy lots may be listed as follows:—*The Wounds of Civill War*, by T. Lodge, Iohn Danter, 1594, £250; *Pleasant Comedie of Mucedorus*, third edition, 1610, £400; *New Custom*, first edition, 1573, £450; another slightly larger copy, £500; *Nice Wanton*, circa 1560, £740; *The Araygnement of Paris*, by G. Peele, first edition, 1584, £500; *The Battle of Alcazar*, by the same, 1594, £310; *The Love of King David and Fair Bethsabe*, by the same, 1599, £200; *Cambises, King of Egypt*, by T. Preston, first issue, circa 1569, £300; another copy, £265; the doubtful Shakespearean *Yorkshire Tragedie*, 1619, £130, and *Sir Iohn Old-Castle*, 1619, £200; *Sir Gyles Goosecappe*, one of the few known copies, 1606, £290; *Thersytes*, one of the four known copies, c. 1560, £510; *Triall of Treasure*, one of the two or three known copies, 1567, £630; *The Tyde Taryeth no Man*, equally scarce, 1576, £400; another, £440; *Lusty Ivventus*, c. 1560, £220; another and unrecorded edition, £790; and *Thäterlude of Youth*, c. 1550, £700.

THE silver sales of March showed no falling off in interest, although Messrs. Christie's session of the 5th somewhat overshadowed the other events.

#### Silver

One of the properties dispersed on this occasion belonged to Mr. Montague G. Thorold, of Honington Hall, the *dou* being a pair of late 16th century French silver-gilt tazze, engraved with the arms of Edward Pitt, of Ewer-Stepleton, Dorset, and his wife Rachel, daughter of Sir George Morton, and chased and repoussé with hunting scenes, foliage, etc. The pair,



VENUS AND CUPID  
BY F. BOUCHER  
AFTER FRANÇOIS BOUCHER



which measured 4 in. high, 11½ in. diam., wt. 103 oz. 15 dwt., marks I crowned, a lion rampant, with crowned fleur-de-lys and two pellets, maker's mark, I.S. with caduceus, two pellets and crowned fleur-de-lys, were sold "all at," realising £3,400. It is recorded that the tazze descended from the bearer of the arms, who married 1620 and died 1643, to William Horace Beckford, 3rd Baron Rivers, and passed to the late owner through the second wife of the 3rd Baron. Another historical lot, from a separate property, was the silver-gilt rosewater ewer and dish, which was presented by the Merchant Taylors to John Plomer, of New Windsor, in 1620, on his marriage with Anne, daughter of Philip Gerard, Reader of Gray's Inn, and which came from the sale of the Plomer-Ward heirlooms, 1914. The lot, which realised £1,000 "all at," weighed 119 oz. 11 dwt., the ewer being 11½ in. high, and the dish 19¼ in. diam.; London hall-mark 1618; maker's mark, a trefoil. Other pieces sold "all at" comprised a Monteith, 11½ in. diam., by Thomas Ffarren, 1710, 60 oz. 15 dwt., £310; an oval wine-cistern, 9½ in. high, 22½ in. wide, 1677, maker's mark, T I, with scallop shell and fleur-de-lys in shaped shield, 238 oz. 14 dwt., £920; a steeple-cup and cover, 17 in. high, the cup 1626, maker's mark, R S, the cover 1636, 22 oz. 2 dwt., £480; a pair of table-candlesticks, 1692, maker's mark, D B, with mullet and crescent, £285; an Elizabethan tiger-ware jug, with silver-gilt mounts, 8¾ in. high, £95; a small goblet, 2¾ in. high, 1657, maker's mark, H N, with bird and branch below, £105; a miniature bowl, 3½ in. diam., 1646, maker's mark, I N, with mullet above and below, £125; and a small bowl, 3½ in. diam., by Thos. Maundy, 1638, £140. Turning to the silver sold at "per oz." we noticed a porringer, embossed with a shield, etc., by Edward Richards, Exeter, 1707, 3 oz. 7 dwt., 190s.; an oval pierced mustard-pot, with blue glass liner, 1789, 3 oz. 2 dwt., 110s.; a pair of silver-gilt table-candlesticks, by Pent Symonds, Exeter, 1726, 29 oz. 18 dwt., 140s.; a plain cream-jug on round foot, 1737, 2 oz. 7 dwt., 320s.; several plain tumbler-cups, of which the most was realised by a specimen by Richard Richardson, Chester, 1711, 2 oz. 6 dwt., 380s.; four circular salt-cellars, by John le Sage, 1729, 26 oz. 3 dwt., 165s.; an oval bread-basket, by J. Jacobs, 1746, 63 oz. 6 dwt., 80s.; a tazza, 14¼ in. diam., 1683, maker's mark, S T monogram crowned, 37 oz. 5 dwt., 225s.; another, engraved with a coat of arms, 7½ in. diam., 1682, maker's mark, R C, with six pellets in dotted oval, 11 oz. 15 dwt., 400s.; a Monteith, engraved with a coat of arms, 12½ in. diam., by Francis Garthorne, 1709, 95 oz. 15 dwt., 120s.; a plain oval casket, 6½ in. wide, 1672, maker's mark, I N, with a fleur-de-lys and two pellets below, 12 oz. 11 dwt., 720s.; a pair of sauce-boats, by Louis Pantin, 1732, 32 oz. 12 dwt., 72s.; a plain square waiter, 6 in. square, by John Tuite, 1726, 8 oz. 3 dwt., 155s.; a pair of others, by Paul Lamerie, 1723, 6 in. square, 25 oz. 4 dwt., 360s.; and four table-candlesticks, by the same, 1733 and 1734, 86 oz. 13 dwt., 360s. A punch-bowl, by Wm. Fawdery, 1698, engraved with St. Lawrence on a sinking ship, the stern engraved 1692, and the ground "Revived 1698," 9½ in. diam., 4¾ in. high, 24 oz.

12 dwt., which belonged formerly to the Rev. Wm. Abbott, Prebendary of York, d. 1826, made 365s. per oz., whilst a silver-gilt bell salt-cellar, 9½ in. high, 1607, maker's mark, T S monogram, 11 oz., was knocked down for a total of £900. Amongst other lots at "per oz." worthy or record were an Irish potato-ring, by Stephen Walsh, Dublin, c. 1770, 10 oz. 13 dwt., 270s.; a plain jug with dome cover and short spout, by D. Sleamaker, 1717, 26 oz. 7 dwt., 240s.; a beaker, Norwich, c. 1690, maker's mark, P R, 3 oz. 15 dwt., 330s.; and a plain chalice and paten, 1663, maker's mark, G S, with a shepherd's crook and two pellets, 9 oz. 6 dwt., 190s. Of less general interest was the same firm's sale of the 19th, although mention may be made of a tea-kettle by Pézé Pilleau, 1754 (gross weight 63 oz. 4 dwt.), which went for £120. This day was occupied with a property of the B.R.C.S. and Order of St. John of Jerusalem, and brought in a total of £2,319 18s. 9d.

Of the silver sold by other firms, it is necessary to turn to Messrs. Robinson, Fisher & Harding's session of March 12th, when amongst other prices, 36s. per oz. was paid for a pair of Georgian oblong sauce-tureens and covers, 37 oz.; 23s. for a 22-in. two-handled tray, shell and fluted border, four paw feet, 126 oz. 10 dwt.; and 21s. for a pair of 11-in. oblong trays, on four scroll feet, 54 oz. At yet another March sale, Messrs. Debenham, Storr & Sons secured 70s. per oz. for a Queen Anne tankard and 100s. for a pair of Queen Anne candlesticks.

ONE piece, amongst the usual quota of choice furniture, excited especial attention at Messrs. Puttick & Simpson's on March 21st. This was a fine example of a Charles II. coromandel wood cabinet, incised and lacquered in colours with a Chinese river scene, on eagle caryatid legs, 54 in. wide, 77 in. high. This splendid specimen, which possessed chased silver mounts and mirrors on the reverse of the doors, heralded a Homeric contest, which ran up to £651 before the hammer fell. An English 18th century green lacquer commode, 52½ in. wide, secured £110 15s.; and an old Chinese black lacquer chest, 55 in. wide, £89 5s.; whilst an old English bracket clock, in tortoiseshell lacquer case with ormolu mounts, striking the Cambridge and Westminster chimes, 29 in. high, made £136 10s. A Queen Anne hall clock, by Charles Grettan, London, in walnut marqueterie case, 89 in. high, £120 15s., and a Queen Anne walnut escritoire, with metal mounts, 40 in. wide, £304 10s., were amongst a number of other valuable pieces disposed of by Messrs. Puttick & Simpson, whose inhabitation of Sir Joshua Reynolds's house in Leicester Square always adds a romantic lustre to their varied sales.

£71 8s. was bid for an 8-fold Chinese black lacquer screen, 3 ft. 10 in. high, at Messrs. Robinson, Fisher & Harding's on the 19th; whilst on the preceding day another screen of 12 leaves, 8 ft. high, brought in £262 at the King Street rooms. A heterogeneous assortment of furniture appeared at the latter on the 20th, when £60 18s. was paid for a pair of James II. carved walnut chairs on turned legs; whilst included in Mr. W. E. S.

Erle-Drax's property were a Charles II. carved walnut arm-chair on turned legs and X-shaped stretcher, £157 10s., and two others of somewhat similar type, which fell for £152 5s. and £94 10s. respectively. A pair of Chippendale oblong mirrors in gilt frames, carved with branches of flowers, birds, etc., 39 in. high, 56 in. wide, brought £152 5s.

Other sales during this month were held under the auspices of Messrs. Debenham & Storr, when an old French armoire fetched as much as £222 15s.; and Messrs. Hampton & Sons, of Cockspur Street, who dispersed French furniture to advantage, a prominent lot being a Boulle table, which went up to £325; whilst in the English section three Queen Anne chairs brought £214.

Messrs. Knight, Frank & Rutley obtained high prices at the sale on 24th and 25th at 79, Fitzjohn's Avenue, Hampstead. A satinwood piano, by Kaps, realised £225 15s.; a pair of satinwood cabinets, 80 gns.; a French chaise longue, 52 gns.; 3 Persian silk carpets, 188 gns., 135 gns., and 125 gns. respectively; a camel-back settee of William and Mary design, 85 gns.; an onyx clock, 50 gns.; a bronze figure of Louis XIV., 48 gns. Also at Hadlow Grange, Uckfield, a mahogany winged display cabinet realised £120 15s.; six Hepplewhite chairs, £52 10s.; and an amboyna secretaire, £40 10s.

In Glasgow, Messrs. J. & R. Edmiston had some interesting lots to dispose of in Mr. J. A. Holm's collection on the 28th. A set of Queen Anne walnut chairs covered in old Utrecht velvet, which belonged to the late Lord Blantyre, fetched £250; whilst the fine pair of Chippendale mahogany chairs in the "Gothick" taste, which were exhibited at the Burlington House Fine Art Club, 1908, made £420.

The same day witnessed a fine set of six Chippendale mahogany chairs knocked down for £336 at the Leicester Square rooms; whilst amongst other lots a William Kent side-table, 61 in. wide, brought £105, and a Sheraton satinwood secretaire bookcase, 41 in. wide, £126.

A VARIED selection of brocades and needlework was offered by Messrs. Puttick & Simpson on March 21st, when £120 15s. was secured by three **Objets d'Art and Needlework** panels of antique crimson velvet, all about 9 ft. high; £79 16s. for a large hanging panel of French 18th century ruby silk damask, designed with groups of flowers and columns; £52 19s. for an English 17th century bed-cover of pink flowered velvet, worked with birds and flower-sprays in coloured silks on cream ground; £58 16s. for a large bed-spread of linen, embroidered with flowers, in five panels, and sprays on herringbone ground, bordered with yellow silk and lace; £51 9s. for a set of four Italian early 18th century yellow silk panels with crimson borders, 8 ft. 6 in. by 6 ft. 11 in., from the Durazzo Palace, Genoa; £63 for a panel of Louis XIV. needlework, with figures feasting, in petit-point, enclosed in a cartouche of grotesque, 34 in. by 27½ in.; £56 14s. for another with Ulysses on board ship, 34½ in. by 28½ in.; £45 3s. for a

pair of old Spanish needlework wall panels, with vases of flowers, in coloured silks and gold thread on crimson ground, 71 in. by 35 in.; and £33 12s. for a panel of Elizabethan needlework, with Christ and Mary in the Garden, dated 1569, 16½ in. by 23½ in. A Savonnerie picture, designed with Teniers' *Jealous Wife*, in marqueterie frame, 20½ in. by 15½ in., made £25 4s.

£44 2s. was paid for a pair of Waterford glass candelabra at the same rooms on April 4th; whilst a pair of old English candelabra, on Wedgwood blue jasper pedestals, 31½ in. high, went for £215 at King Street on the preceding day.

THE collection of English and Continental porcelain formed by the late H. J. Bretherton was the subject of a two days' sale held by Messrs. Sotheby, Wilkinson & Hodge on March 10th and 11th, for which a total exceeding

£1,430 was secured. Owing to the fact that a great proportion of lots were comprised of two or more items, it is difficult to select many prices as representative. Mention may be made, however, of a Bueno Retiro chocolate-pot, 6½ in. high, painted with a nude child caressing a dog, soft paste, pencilled mark, which made £13 15s.; a Menecy cylindrical jar and cover, with coloured fruit handle, 5½ in. high, scratched mark D V, £14 10s.; an early St. Cloud teapoy and cover, painted in the Chinese taste, 4 in. high, pencilled mark St. C., £23; a St. Cloud jug with hinged cover, vertically fluted and painted with birds, etc., in blue, 6½ in. high, pencilled mark St. C. T., £21; and three Bow plates of varying designs, all marked with the anchor and dagger, £33.

A Kang-He famille-verte beaker, 19½ in. high, was the main feature of the porcelain at Messrs. Puttick and Simpson's on March 21st. It realised £99 15s. Some other famille-verte pieces of this period appeared at King Street on the preceding day, when a bowl, 8 in. diam., enamelled with a mandarin and other figures, went for £46 4s.; a pair of shallow bowls, with river scenes, etc., 8½ in. diam., £105; a beaker, 8½ in. high, from the late G. R. Davies' collection, £92 8s.; and an oblong scent-case, 13½ in. long, £168. Two Ming famille-verte bottles, from the Bennet collection, made £126 for that measuring 10½ in. high, and £96 12s. for that with pear-shaped body, 7 in. high. In the Hon. C. Vavasour Fisher's collection of English porcelain, two Nantgarw plates with impressed mark fetched £50 8s. and £30 9s. apiece; a Swansea plate with impressed mark, £35 14s.; two pair of old Worcester plates, both something over 8 in. diam., £73 10s. and £54 12s.; a pair of old Worcester oval dishes, 10½ in. wide, from the Marchioness of Ely's collection, £78 15s.; an old Worcester oval basket, painted with flowers in dark blue borders, with pierced sides encrusted with blossoms, 7½ in. diam., £46 4s.; and an old Worcester oviform vase with transfer portrait of the King of Prussia, by R. Hancock, 7 in. high, £52 10s. From other sources were a Nankin dinner service of some seventy to eighty pieces, £50 8s., and two sets of four Battersea enamel candlesticks, 11½ in. and 10 in. high, which went for £46 4s. and £39 18s.

On March 28th, Puttick's secured the following prices:—  
 £25 4s. for a pair of old Derby figures of a shepherd and shepherdess, with the Dresden mark, 11½ in. high;  
 £28 7s. for a Worcester oval dish, painted with flowers, W mark, 10½ in. wide; £31 10s. for a Nantgarw plate by Billingsley, impressed mark Nantgarw C W, 8½ in. diam.; £30 9s. for a Chelsea triple-shell sweetmeat stand, with a bird on a branch forming the handle, 6 in. high; and £27 6s. for a Chelsea seated cupid, double anchor mark in gold, 10½ in. high.

The pick of the late Hon. Mrs. Percy Mitford's collection, which came up at King Street on April 29th, were three old Worcester oviform vases and covers, 6½ in. and 6½ in. high, which made £241 15s. A pair of Chelsea groups, representing the "dog in the manger," and a donkey laden with game, 9½ in. high, secured £204 15s.

Mrs. Meredith's pottery and porcelain from Little Mas-singham Manor was offered on May 6th. An Astbury small oblong teapot and cover, with the Royal Arms, etc., in relief in white on red ground, fetched £36 15s., among the English wares, being succeeded by such items as two salt-glaze teapots, with flowers and branch spouts, which made £43 1s. and £26 5s. respectively. A salt-glaze figure of a cat, mottled blue and black, 5 in. high, was knocked down for £34 13s.; a Whieldon figure of a girl, 6 in. high, and a figure of a man, coloured green and brown, 6 in. high, £89 5s.; and a money-box, formed as a dog, mottled blue and yellow, inscribed "Ann Witten, 1717," and with inscription beneath foot, 5½ in. high, £35 14s. From other properties came some examples of Chinese porcelain, including a pair of figures of hawks, coloured brown on blue bases, 6½ in. high, £35 14s.; a turquoise crackle figure of Kwannon, on lotus pedestal, 12½ in. high, £30 9s.; a pair of Nankin vases and covers, painted with Lange-Lysen, 19½ in. high, £94 10s.; a pair of cylindrical vases, enamelled with dragons and flowers, 11½ in. high, £131 5s.; and a pair of pear-shaped bottles, enamelled with ky-lins, etc., 12½ in. high, £73 10s. Some interest was shown in a pair of hexagonal eggshell lanterns, enamelled with flowers, 12 in. high, on metal stands, which went up to £504. Amongst other items, a Kien-Lung famille-rose vase, with beaker neck, 14 in. high, made £63; a Ming cylindrical wine-ewer, enamelled with prunus blossom, etc., 18 in. high, £115 10s.; part of a Kien-Lung famille-rose service, consisting of 18 pieces, £69 6s.; an old Worcester dessert service, of 34 pieces, £162 15s.; and a Fulda figure of a man dancing, 5½ in. high, £178 10s.

Some interesting items opened the King Street sale on May 8th. A pair of Dresden figures of a Chinese lady and gentleman, with monkey and parrot, on ormolu plinths, 7 in. high, brought in £189; a pair of Chinese powdered-blue bottles, Kang-He, 10½ in. high, £420; and a Nankin bottle, shaped as a triple gourd, 4 in. high, £220 10s. The last mentioned came from the Lord Hastings collection.

THE presence of a fine feminine portrait, from the brush of Reynolds, caused great interest to centre in the sale at Batsford Park, Glos., which

#### **Batsford Park Sale**

was undertaken by Messrs. Bruton, Knowles & Co., acting under the direction of the Rt. Hon. Lord Redesdale. The dispersal occupied three days, commencing April 30th. The portraits were mainly of the Freeman family, amongst which that of Mary (died early in 1783), daughter of John Curtis, who married Thomas Edwards Freeman, junior, by Sir Joshua Reynolds, 50 in. by 40 in., held easily the first place. The highest bid for the coveted canvas, which was exhibited at Burlington House, 1889, was 14,800 gns. A representation of the lady's husband, Thomas Edwards Freeman, junior (M.P. for Steyning, Sussex; died March, 1788), emanated from the brush of Prince Hoare, 50 in. by 40 in., and realised 410 gns. As a similarity of family names appears to have caused some confusion in the identity of the subjects, we may add that the only child of the match was espoused to Thomas Heathcote, and, at her death in 1808, the Freeman estate reverted to the sister of Mrs. Freeman, wife of Thomas Edwards Freeman, senior. Amongst the remaining portraits, *Walter Edwards Freeman*, by T. Hudson, 50 in. by 40 in., secured 85 gns.; *Mary, only daughter of Rt. Hon. Richard Freeman, Lord Chancellor of Ireland*, by Kneller, 49 in. by 40 in., 120 gns.; and *Family Group on a terrace of the Vernons, Edwards, and Freemans*, by T. Phillips, 29 in. by 36 in., 102 gns. Amongst the furniture, a Louis XV. marqueterie cabinet, 32 in. high, 57 in. wide, made 100 gns.; a Louis XV. commode of inlaid rosewood, 33 ins. high, 51 in. wide, 90 gns.; and a vitrine of kingwood, Louis XVI. design, 6 ft. 3 in. high, 4 ft. wide, 85 gns.; whilst a Louis XV. clock, by J. B. Baillon, 22 in. high, fetched 85 gns.

MESSRS. SOTHEBY, WILKINSON & HODGE held a four days' sale, commencing April 8th, when several interesting volumes found ready buyers. Watteau's

#### **Books**

*Figures de différents caractères de Paysage et d'études* (Paris, n.d.), made £235, whilst the very rare first complete edition of Bunyan's *Pilgrim's Progress* (1679) ran up to £205. What is believed to be a unique work, *The Articles of the . . . Magna Carta* (Robert Wyer, c. 1524), secured £140; and two 15th century MS. Books of Hours made £132 and £140 respectively. A first edition of Fitzgerald's *Omar* (1859) fetched £91; whilst a fifth edition of Shakespeare's *Romeo and Juliet* (1637) brought in £200. More appreciation centred in an unrecorded copy of the first folio (1623), £1,500, and a third folio (1664), £750. £120 purchased a first edition of Ben Jonson's works (1616). This work mentions "Will. Shakes-Speare" amongst the "principall Tragedians" who acted in one of the plays. During the dispersal of some minor libraries on the 14th and 15th, a first edition of *Evelina*, by F. Burney (3 vols., 1778), made £72.



MR. GEORGE MOORE has enunciated the doctrine that great art is generally the aftermath of war. He writes :

**The Royal Academy**

"The Greek sculptors came after Salamis and Marathon; the Italian renaissance came when Italy was distracted with revolution and divided into opposing states.

. . . Art came upon Holland after heroic wars in which the Dutchmen vehemently asserted their nationhood, defending their country against the Spaniard, even to the point of letting in the sea upon the invaders. Art came upon England when England was most adventurous, after the victories of Marlborough. Art came upon



THE SUMMER SEA BY CHARLES SHANNON, A.R.A.  
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AT THE ROYAL ACADEMY

France after the great revolution after the victories of Marengo and Austerlitz, after the burning of Moscow." In all these instances given by the veteran art critic it

not begin to develop until many years after the fall of Moscow.

Judging, then, from the analogy of the past, we cannot



THE MARQUIS OF LONDONDERRY BY SIR JOHN LAVERY, A.R.A. AT THE ROYAL ACADEMY  
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may be noted that always a considerable interval elapsed between the wars and the art that they stimulated. Thirty-five years separated the commencement of the Parthenon from the battle of Salamis. The truce of Antwerp, which practically terminated the struggle of Holland with Spain, was signed in 1609, whereas the earliest dated work of Rembrandt, who inaugurated the greatest period of Dutch art, was not produced until 1627. Hogarth painted his *Marriage à la Mode* in 1745, thirty-six years after the last of Marlborough's victories; and the fine period of French nineteenth-century art did

anticipate that the vitalising inspiration engendered by the war will reveal its presence in English art for a number of years to come. The present exhibition at the Royal Academy bears out this theory. It affords little evidence of new movements or fresh developments in art, and indeed, were it not for the contributions of Mr. Sargent and one or two other painters, it would rank as an exceptionally uninteresting display. One may set this partly down to the absorption of a number of leading artists in the production of war pictures. Unfortunately, the commissions for these, instead of being widely distributed

among artists capable of undertaking work of this kind, have been restricted to a favoured few who have had too much to do, and have generally failed to maintain their usual standard. Much of the work they have produced is scamped and sketchy, and often executed on a larger scale than is warranted either by the subjects or their treatment, so that there is a danger that the national war museums of the Empire will find themselves burdened with some acres of indifferently filled canvases, of little interest as war records and of no value as works of art.

Fortunately for the Academy, the majority of these works have already been shown in London, and the few war pictures that are included maintain a fairly high standard. The best of them, and indeed the most important work of art yet inspired by the great conflict, is Mr. Sargent's *Gassed*, a colossal canvas occupying nearly the whole of the end of the Third Room. It is a commission from the Imperial War Museum, and the fact that it is intended for a public institution must to a certain extent have handicapped the artist in his treatment of the subject. The public want pictures that are readily understandable; they enjoy sensationalism of a melodramatic type, and the more realistic it is in the rendering of shocking and repulsive detail, the more they appreciate it. To an artist of Mr. Sargent's talent it would have been easy to have produced a work that would have surpassed in horror any of the war pictures of the once famous Russian painter, Vassily Verestchagin, and which would have won artistic respect through the employment of a technique far more forceful and convincing than any the latter could command. Mr. Sargent has not succumbed to this temptation. His picture is sufficiently realistic as to be readily comprehended by the most unlettered spectator; but the horrors of war are expressed with commendable reticence, and the tragedy of the scene is suggested more by contrast than by an emphasis of painful detail. The artist has taken for the subject of his theme the approach to a dressing station some miles behind the fighting lines. A string of gassed soldiers, their eyes bandaged, each clinging for guidance to the man in front of him, are led by an ambulance worker towards a tent, of which only several of its supporting stays are actually visible. Another string of men, bound for the same destination, are seen a little distance away, while other gassed men are lying in extended lines along the foreground. In the further distance some soldiers are engaged in an animated game of football; while the scene is backed by a tranquil evening sky, in which the moon has already risen some distance above the horizon. Almost the only hint of actual fighting is afforded by the swarm of aeroplanes, so remote from the eye as to look more like moths than large and powerful machines. Mr. Sargent's principal group looks like an Athenian bas-relief reproduced in colour. This sculptural feeling is heightened by the grouping of the recumbent figures in front and behind; hardly a sign of life is visible among them. Here and there a man lifts himself on his elbow or puts his flask to his mouth, but for the most part they lie as the dead. Mr. Sargent has

produced a monumental work, marked by fine plastic feeling; its colour, if not distinguished, is at least harmonious, and shows pleasing tonality, while its lighting is extremely well managed. The canvas is the most important pictorial work yet produced in connection with the present war, but it must rank as a triumph of technical knowledge and dexterity rather than a great emotional effort on the part of the artist.

A second war picture by Mr. Sargent showed the interior of the *Cathedral of Arras in August, 1918*. It recorded in strong, sentient technique one of those scenes of ruin and spoliation now familiarised to English people by numerous photographs and pictorial records. Mr. H. Hughes-Stanton was represented with several canvases depicting similar scenes, treated with greater feeling but less dexterous in their brushwork. *Blangy on the Scarpe, near Arras*, shows what was formerly a flourishing village transformed into a few shattered ruins and broken trees. A glowing sunset heightens the effect of the desolation of the scene. Both this work and the *Lens, 1918*—another transcript of ruin—are somewhat heavily handled and wanting in vitality. A third picture of the *Lens-Arras Road looking on to Vimy Village*, with troops marching along it, gains from its greater openness and the sense of movement imparted by the passing soldiers, but none of the trio can be said to represent Mr. Hughes-Stanton at his best. Another phase of war is illustrated in Anna Airy's view of *The 6-in. Shell Forge, National Projectile Factory, Hackney Marshes*, a work painted with meticulous care and absolute sincerity, but which is destitute of imaginative qualities. A coloured photograph of the scene would have conveyed as good an idea of it as Miss Airy's painting, or perhaps better, for the painting fails to suggest either that the forge is an especially large one, or that the work performed in it is being executed under pressure. The same artist's "*L*" *Press: forging an 18-in. gun at the Works of Messrs. Armstrong, Whitworth & Co., Openshaw*, is more animated, and is characterised by more interesting colour; but neither work, when hung in the Imperial War Museum, for which they have been commissioned, will be calculated to impress posterity with an exalted idea of the art or energy of England during the great war. Mr. Stanhope Forbes's two essays in similar themes, *The Munition Girls* and *Shell Workers*, are distinctly better. These are realistic, but their realism is less photographic. There is more variety in their colour and greater depth and force in their chiaroscuro.

Munition-making is a peaceful phase of war-work, and even more peaceful in their aspect are war councils. The most interesting representation of one of these is emphatically shown in Sir John Lavery's picture of the *Fore Cabin, H.M.S. Queen Elizabeth, Rosyth, 16th November, 1918: Morning*. A group of officers are symmetrically seated on either side of a long table, but Sir John has broken up the formality of his composition by placing this to the left of the canvas, balancing it on the right by a couple of detached figures, and so arranging the high lights afforded by the white chairs, the white papers on the table, the unshuttered portholes and skylights, and



THE GATHERING STORM BY ARNESBY BROWN, R.A.  
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AT THE ROYAL ACADEMY

even the electric-light bulbs, as to achieve a perfectly balanced scheme of tone and colour which could be scarcely altered without detriment. The picture is thoroughly interesting from an artistic standpoint, a criticism which cannot be extended to Mr. Herbert A. Oliver's rendering of *The Permanent Military Representatives of the Supreme War Council, Versailles*. The portraits of the distinguished soldiers assembled are well characterised, and some attempt has been made to break up the two long lines of figures facing one another by varying the individual attitudes; but the most arresting feature of the work is a brilliant pink table-cloth, which dominates the canvas, practically cutting it into two halves. Mr. Oliver should either subdue this, or modify its aggressive effect, by repeating the same colour in other portions of the picture. The most stirring representation of actual fighting is given in the *First Australian Divisional Artillery going into action before Ypres, July 31st, 1917*, by Mr. H. Septimus Power. The thrusting forward of the guns on this occasion to within almost point-blank range of the Hun riflemen in order to support the advance of the British infantry was one of the most gallant actions

of the war, and Mr. Power has well suggested its boldness and risk. The horses straining at the heavy guns, putting forth every ounce of strength to drag them into position, and the artillerymen firing off those pieces already placed, are realised with wonderful vigour; and the picture should certainly prove one of the most popular of the works commissioned by the Australian Government. Mr. W. B. Wollen, in *Cavalry of the Air: "Our low-flying machines attacked the enemy's troops and transport,"* has treated his theme with less abandon. He sees too much, and the main interest of his work is weakened by the mass of obtrusive detail that he gives. A similar failing characterises Mr. W. L. Wyllie's naval scenes. It would be impossible for an ordinary observer to discern all the minutiae shown in *The Surrender of the German High Sea Fleet, November 21st, 1918*, at the distance at which the vessels are shown; but one knows it was there, even if out of sight, and its addition adds to the value of the canvas as a historical document. Lieut.-Commander Norman Wilkinson has painted his *Merchant Service* with a somewhat freer brush and a more accurate perception of the natural vision, but his version of the



THE RETURN OF THE VICTORS BY FRED ROE, R.I. AT THE ROYAL ACADEMY  
[REPRODUCED BY PERMISSION OF THE OWNER, MR. N. RAWNSLEY]

already frequently essayed theme of ships' boats escaping from the vicinity of a submarine does not possess any specially novel or dramatic features. Mr. Bernard Gribble's *The Battered Warrior's Return*, showing a shattered steamer in tow of an uninjured consort nearing the coast, while a number of sailors in a third vessel watch her go by, is more attractive, because the ships and figures represented are on a larger scale, and the interest of the picture is less diffused. Another similar work is Mr. Julius Olsson's *Lame Duck in the Channel*, a camouflaged ship—from the list on it, obviously torpedoed—being towed towards port escorted by several torpedo-boats. Mr. Olsson has pictured the scene under a bright moon and a cloudy sky, a combination allowing of strong contrasts of light and shadow—of the silver of the shimmering water against the black silhouettes of the torpedo-boats, and of the straight shafts of the searchlights against billowy masses of dark cloud. Mr. Olsson has taken full advantage of this setting, producing a work which, while infringing against no canon of realism, is yet highly romantic in its treatment.

Of other pictures connected with the war, perhaps the most noteworthy is Mr. Edgar Bundy's first conception for his picture of the *Landing of 1st Canadian Division at St. Nazaire, February, 1915*, painted for the Canadian War Memorials. It is inferior to the final work, less suggestive of the importance of the event it commemorates, for the disembarkation of the Canadian battalions

in France was the first tangible evidence given to Europe that the British Dominions, so far from wishing to throw off their connection with England, as was alleged by the Germans, were ready to pour out their best blood for her in any part of her far-flung battle-line. Mr. Bundy's record of this momentous incident practically resolves itself into the presentment of a picturesque group of Highland pipers making their way through a crowd of more or less interested spectators. An ordinary territorial parade could scarcely have been presented with less impressiveness, and often has been presented with more. Mr. Fred Roe, in *The Return of the Victors*, presents a more homely scene—the arrival of a party of time-expired men at Victoria at night-time. The title veils a scarcely concealed irony, for the victors, instead of returning in triumphal procession, are coming back in little groups, each individual burdened with his full marching kit, and is more engaged in satisfying the ticket-collector as to the validity of his pass than in looking out for plaudits of the onlookers. The scene is true to life, and is painted without any attempt to accentuate its sentiment, the soldiers being typical "Tommies," and the spectators showing only a normal amount of interest in their arrival. The deep blue shadow, beyond the glare of the electric light, filling the upper part of the picture, makes an ideal background for the khaki uniforms of the soldiers; the same deep blue repeated in the dress of the women porters carries the tone throughout the canvas. The grouping is



PORTRAIT OF MRS. FREEMAN

BY SIR JOSHUA REYNOLDS, P.R.A.

*Sold for 14,800 guineas at the Batsford Park Sale*



well arranged and the coloration highly effective. Another well-painted work by Mr. Roe is *The Ever Open Door*, showing a soldier entering a church porch, in which the hue of the khaki is re-echoed in the tones of the wood-work. Both these works are good examples of an artist who has been specially fortunate in his khaki pictures during the war, being one of the few men who has successfully introduced this difficult colour in large masses into his pictures without modification of hue. Another war scene, *Late News*, by Mr. George Harcourt, shows a poor street, when a last edition of an evening paper is being carried round. It is distinguished by depth of tone and strong colour, but the latter shows too great variety, giving rather a scattered effect to the work as a whole. Other present-day war pictures that should be noted include Mr. J. P. Beadle's *Letters from Home*, which gives a more wintry idea of the life of our troops on the Asiago Plateau, Italy, than was generally entertained at home; and Mr. Frank O. Salisbury's picture of *King Peter retreating across the Albanian Mountains, December, 1915*, a well-grouped canvas, which, however, hardly justified its huge size. Its dimensions were surpassed by Mr. Sydney Lee's *River Source*, another variant of the motif of James Ward's *Gorsdale Scar*, which has already inspired the artist in more than one work. Mr. Lee shows little variation from or improvement on his last year's effort. He may have attained greater simplicity of colour, for the scene is realised in practically only three hues—green, white, and blue. The work offers little scope for hostile criticism so far as regards colour or arrangement, yet it is hardly of sufficient interest for the huge scale on which it is executed. A third Brobdingnagian canvas is occupied by the *Pulvis et Umbra* of Mr. Walter Bayes. Undeniably clever, it makes its chief appeal as a piece of scientific painting, colour, lighting, and composition being all arranged according to well-understood and well-applied principles. The draughtsmanship is of high quality, yet the general impression derived from the work is one of cheap ephemerality, and it resembles nothing so much as one of those Chinese wall-paintings popular in England during the eighteenth century as a substitute for wall-paper. This unsatisfactory result is partly the outcome of Mr. Bayes's pigment, which is thin and opaque, and partly to his arbitrary introduction of some curious patterning in crosses and stars in his shadows, for which there is no adequate excuse. Mr. Bayes is too accomplished a painter to need to cultivate eccentricities of this kind to call attention to his work, and he has only to take himself more seriously to be recognised as one of the most capable of living artists.

It is a mistake, however, to include canvases of this size in an academy exhibition. They are too large for pictures, and their proper place is as mural decorations in an arts and crafts exhibition. This does not imply that they are to be regarded as artistically inferior to the smaller works, but it is unfair to the latter that they should be shown together. The large and broad handling suitable for them detracts from the more finished and refined technique of the orthodox gallery pictures, and the

latter are apt to be overpowered. Turning from these Brobdingnagian examples, one found that the generality of the work shown was of smaller dimensions than usual, and many of the smaller works were among the best. Thus Mr. Arnesby Brown contributed several of the most striking landscapes in the exhibition, though the largest of them was not much above cabinet size. This artist, Mr. D. Y. Cameron, and Mr. Bernard Priestman, all seem to have departed from the conventional style of colour, adopting a palette cooler and more transparent in tone than that of the majority of landscape painters. Mr. Brown is perhaps most successful in the experiment, for he keeps most close to nature, and gains his original effects from close and subtle observation. Thus, in his *Line of the Plough*, the tint of the ploughed field in the foreground is quite unconventional, yet it is nowise false to nature, and the general colour of both this and his other two pictures, *The Distant Marshes* and *April*, impress one with the charm of novelty and yet have about them nothing that is *outré* or eccentric. His success is due to the rhythmic balance of his work; each tint and line is part of a finely conceived pattern, more plainly visible in some of his pictures than others. In *The Line of the Plough* it shows itself in a strongly marked succession of regular curved forms contrasted against a number of almost straight horizontal lines. The effect is very striking, but perhaps the mechanism by which it is attained is allowed to remain a little too apparent. On this account one prefers *The Gathering Storm*, which is characterised by equally delightful colour and greater simplicity and breadth. In *April*, a beautiful expression of the freshness and delicate hues of spring, Mr. Brown introduces a group of sleepy-looking cattle, whose black and white coats form an essential component of a highly elaborated though subtle arrangement of colour and form carried out with great skill. Mr. D. Y. Cameron, in *Sound of Kerrera*, follows his usual principles of horizontal composition. He has, however, carried them out in a lighter key of colour, almost wholly confining his pigments to light greens and blues. The effect, though pleasant, is thin and unconvincing. Mr. Bernard Priestman, too, shows an excessive partiality for light greens in his *Hay-time among the Hills*. With a little more colour contrast the refinement and delicacy of the picture, and the tender glow of sunshine suffusing it, would be better appreciated. As it is, the effect is a little monotonous. The *Afterglow*, by the same artist, in which there is far greater strength of contrast, though not so original in treatment, is one of the most effective landscapes in the exhibition. The shadows in Mr. R. Gwelo Goodman's *Stellenberg, South Africa*, appear unduly black to eyes accustomed to European atmospheric conditions; but once the spectator has accepted the fact that the dryer, hotter climate of the southern dominion causes more dense and opaque shadows, and he is prepared to admire the clever use that has been made of them in the picture. The foreground of the two is patterned with a variegated expanse of light and shadow, the strong contrast between the two forming a telling and effective setting to the old Dutch mansion in the

background. In the *Quarry Farm* Mr. R. Vicat Cole has sought for inspiration from the Flemish masters, the golden atmosphere and the warmth of the coloration reminding one of the landscapes of Rubens. The picture would have been more effective had there been a little more variation in the colour, the hue of an old thatched roof in the middle distance being too closely repeated in the raw earth of a quarry in the foreground. One can well forgive this, however, on account of the strength and originality of the work. Another landscape artist seen to advantage is Mr. S. J. Lamorna Birch, who in his *Lamorna* paints a scene he has already familiarised to the public in numerous pictures. Variety, however, may be attained even more completely by change of treatment than change of theme, and Mr. Birch gives us *Lamorna* in a different mood to what he generally depicts it. A warm, sunny haze flooded with tender dulcet colour transforms the old quarry pond, with the heights beyond rising behind it like a broken amphitheatre of green and white, into a dream-like embodiment of tranquillity and rest. The picture marks the highest advance of Mr. Birch's achievement. Mr. B. W. Leader shows no falling-off in his three landscapes. They are of a literal type of art not popular among critics of to-day, but though depicting the obvious in a photographic manner, they are executed with a technical dexterity that commands respect. Mr. Peter Graham and Mr. Joseph Farquharson also tread well-worn paths, each painting subjects precisely similar in outlook and treatment to what he has done before, and while showing no advance, they do not fall below their accustomed level. The *San Vigilo* of Mr. Sargent is a long, narrow canvas, showing a little Italian harbour looking like a blue lagoon behind its semi-circular breakwater. Behind it is the foot of some low green-clad heights with an old-world palace below, and the water in front of it, in the bright sunshine, lustrous with amethyst and emerald. The picture is painted with ease and certainty, yet it is hardly a typical Sargent. It is picturesque rather than great, and one could well imagine an Italian railway company making use of reproductions of it as an attractive advertisement. Mr. George Clausen's *New Moon in May* is one of the most sincere pieces of nature-painting in the exhibition. A clump of trees not yet in full leaf is shown against a sky warmed with the afterglow, in which the crescent moon is faintly visible. Though the tree branches are somewhat clumsily painted, the artist has succeeded to the full in realising the tender brightness of the waning day and the poetry and mystery of its translucent atmosphere. Mr. Tom Mostyn is represented with a couple of brilliantly coloured garden scenes, a little scenic in their effect; and Mr. Alfred Parsons with an English garden picture, entitled *Lavender and Lilies*, showing a picturesque old-world domain backed by a large Gothic manor-house. This is painted with all his usual careful appreciation of the masses of beautiful bloom and something more than his customary warmth of colour. Of Sir David Murray's several examples, the most striking is *The Greed Creek, Stornoway*, showing a narrow arm of the sea thrust in between white cliffs crowned with

greenery, while a low rocky islet planted with graceful trees forms a picturesque feature in the centre. The colour is bright and sunny. Some boats are introduced with good effect in the foreground, and a group of camouflaged ships at anchor in the distance give a piquant note to the scene, showing that even this scene of sylvan loveliness was not immune from the effects of the war. Mr. Claude Hayes contributes some Constable-like transcripts of English scenery; Mr. Edward Chappel, a view of *The Downs*, large and poetical in feeling; and Mr. Adrian Stokes shows refined and delicate colour in his *Early Spring*.

Turning to that class of subject which halts on the border-line between figure subject and landscape, one must note the three works contributed by the newly-elected associate, Mr. W. J. Munnings. Of these the *Zennor Hill, Cornwall*, with its wide-stretching vista of grey moorland, lightened up by the introduction of red-coated huntsmen, hounds, and horses in the foreground, is the most complete. It is broadly and vigorously painted, with great ease and facility of workmanship. A similar subject, *Drawing for an April Fox*, is highly effective, but is scarcely carried sufficiently far to rank as a finished picture. The single-figure subject *Evelyn*, representing a girl in bright, gipsy-like garments, seated on a green knoll, is a brilliant and spontaneous piece of work, which also might have been carried further with advantage. Mr. Harry Watson's trio of pictures are all concerned with the expression of bright sunlight, and in no other works is the intense white glare of noontide heat so well suggested. In two of them, *A Woodland Stream* and *Mid-Day*, the artist shows parties of children scrambling along leafy brooks. The figures are so gracefully and attractively expressed that one regrets that the artist has been compelled by his outlook to more or less merge them with their surroundings, and to some extent to sacrifice colour; yet these sacrifices are well made in the cause of truth, and add much to the convincing qualities of the work.

In genre and historical pictures the exhibition is unusually weak. Mr. Maurice Greiffenhagen's decorative panel of *The Battle of Langside*, painted with the aid of the students of the Glasgow Art School, is a well-balanced arrangement chiefly in red and black, in which good use has been made of the picturesque costume of the period. In a second work, *The Sirens*, the artist has achieved a piece of practically pure decoration, expressed with great rhythmic feeling and power. Mr. Charles Shannon is more pictorial in his *Summer Sea*, an idyll of undraped women and children disporting themselves beside its deep blue waters, which form a rich background to their gleaming forms. The picture in its coloration is reminiscent of G. F. Watts and some of the great Venetian masters. Mr. Shannon, however, assimilates what he borrows, making it entirely his own, and his work ranks as one of the most beautiful and refined expressions of female form that has been produced in recent years. There are few other noteworthy pictures of the undraped figure. Sir Edward Poynter's *Love Philtre* depends for its attraction largely on its romantic setting; and Mr.

H. S. Tuke's pictures of youths, though finely observed studies of flesh-painting in the open air, do not mark any fresh developments in the artist's style or outlook. Mr. Charles Sims has returned to one of his earlier manners in *The Vase*, a sculpturesque group of two figures crouched on a stone platform on either side of a large vase of fruit. In this work the artist combines strong plastic feeling with tender diaphanous colour. His figures are beautifully modelled, but set down with a slightness that makes them appear like dream visions instead of tangible flesh and blood. This mannerism gives Mr. Sims's picture a curiously tantalising quality. It appears full of beautiful suggestion never carried forward enough to become an actual embodiment. His fantasy of, "And then the fairies ran away with their clothes," showing a mother and her little daughter, partially disrobed, by a shady brook, watching a number of tiny elves carrying off their discarded garments, is more commonplace. Graceful as are the two principal figures, they appear to have little connection with the rest of the work, the light falling on them being apparently untempered by the leafy shade enveloping them on every side, while they regard the theft of their clothes with astonishing placidity. A cabinet work, *Be you Blithe and Bonny*, by Mr. J. Seymour Lucas, is a finished example of his scholarly style, being well composed and showing excellent colour and deft, sentient brushwork. Mr. Stephen Reid's *Heraclius, Patriarch of Jerusalem, visiting King Henry II. at Reading Abbey*, if not so dramatic as his last year's picture of *Macbeth*, fully equals it in colour and design. The numerous figures are well arranged and the coloration is rich and well sustained.

Of most popular interest among the portraits is Mr. Sargent's £10,000 picture of *President Wilson*, a striking and dignified likeness, yet hardly marked by the usual vehemence and directness of the Anglo-American artist's brushwork. The same criticism largely applies to Mr. Sargent's other £10,000 picture of *Mrs. Percival Duxbury and Daughter*, which, moreover, is wanting in colour, the grey dress in which the lady is attired being of too neutral and unattractive a tint to arouse the interest of the spectator. The figure of Mrs. Duxbury's little daughter, also in grey, appears inserted rather as an after-thought, and her head is awkwardly placed. Sir John Lavery is represented by one of his best works in the half-length of the *Marquis o Londonderry*. The artist has produced a manly and aristocratic likeness, and has been singularly successful in his management of the blacks and whites in his sitter's costume, making them luminous and full of quality. Another portrait characterised by good paint is Mr. Harold Speed's *Portrait of a Young Man in Khaki*, against a delicate blue-green background. The flesh-tones are good, and the frank ingenuousness of youth is happily suggested. Well painted also is the same artist's picture of *The late Dr. David Little operating for Cataract*, yet one could have wished that the subject was less realistically treated, for the sight of the prostrate patient undergoing the cruel mercies of the surgeon's knife, while nurses and assistants hover in attendance, awakens a repulsion in the mind of the lay spectator

almost the same as the sight of actual suffering would in actual life. Of Mr. Arthur Hacker's portraits, the best is an alert, well-characterised likeness of *Sir William H. Ellis, G.B.E.*, painted among his customary surroundings. The figure is well posed, and the colouring is soft and atmospheric. Sir William Orpen's solitary contribution is a portrait of *Michael Wemyss, Esq., Royal Horse Guards*, painted with his usual fluency and fine feeling for colour, but also not without an element of caricature. The minuteness with which the sitter's clothes are rendered, and the emphasis pictorially laid on his gloves, handkerchief, cane, and other adornments, suggest the idea of a glorified fashion-plate, or at least a design for the cover of Arnold Bennett's novel, *The Card*. Mr. George Henry is brilliant but not quite convincing in his several portraits. In all of them the flesh-tones are forced and look unreal, giving an impression of paint and powder rather than of flesh and blood. Mr. J. J. Shannon also is not as good as usual. Mr. J. Seymour Lucas has an animated and finely characterised portrait of *W. J. Enver, Esq.*, and Sir Arthur S. Cope several successful likenesses noteworthy for their good flesh-tones and pleasant colour.

A COUPLE of sales of great interest to connoisseurs of English pottery and glass will be held at Messrs. Sotheby's during the month. The first of these

#### Forthcoming Sales

is of the well-known collection belonging to Mr. A. E. Clarke, noteworthy for its fine pieces of salt-glaze, as well as a number of interesting examples of English delft and blue-dash chargers. One of the most important of the plain pieces of salt-glaze is a Portobello mug with the inscription, "The British Glory reviv'd Nov 22 1739." This came from the Edkins collection, and is similar to one illustrated in Burton's *English Earthenware*. A number of the pieces were exhibited at the Burlington Fine Arts Club in 1913, among them being a pear-shaped salt-glaze jug (*circa* 1760), enamelled in colours, with a landscape, ruins, and castles in brown, and a full-length figure of a man between the initials "W. B." At the same exhibition were also shown several teapots decorated in similar style, and a remarkable Jackfield jug (*circa* 1746), glazed in black, on which is painted in blue and oil gilding a half-length portrait of the Young Pretender, in a rococo frame, supported by two Highlanders carrying swords and targets. The examples of English delft include pieces dated 1633 and 1676, a dish decorated with the arms and motto of the Drapers' Company, and a pill-slab with the arms of the Apothecaries' Company, while blue-dash chargers, a phase of ceramic art on which Mr. Clarke is a leading authority, are strongly represented, the collection containing specimens decorated with portraits of practically all the English sovereigns of the Stuart and Early Georgian periods and other noteworthy personages of the epoch, as well as several Adam and Eve plates. The collection is especially rich in museum pieces, and is the most important of its kind to be dispersed in the auction-room for some years. The sale of old English glass belonging to Mr. W. H. B. Leslie, which will take place in the same rooms, will form

another noteworthy event in the collector's calendar. The items are too numerous for detailed description, but mention should be made of the fine collection of sweetmeat glasses, which include many fine specimens in pressed glass with baluster stems on domed and folded feet, and stands for sweetmeats. The light-holders, candlesticks, etc., include some very remarkable early mortars or light-holders for holding wax or oil; while there is an especially fine William and Mary moulded candlestick, period 1680-1690; a practically unique eighteenth-century candlestick in barley-sugar glass, with domed base of moulded or hammered glass, probably of Lambeth origin; and other pieces equally interesting.

THE present display of Mr. A. J. Munnings' works at Messrs. Connell's Galleries (47, Old Bond Street) showed

a marked advance on the war paintings in the recent Canadian Exhibition, not so much in technique as in variety of outlook and freshness of inspiration. Mr. Munnings showed himself far less limited to equestrian subjects than usual. Possibly he may have had a surfeit of them owing to the number he executed for Canada; but whatever the reason, the result was a subject for congratulation, as it conclusively revealed the artist as one of our greatest living painters of landscape in combination with figures. He paints with a broad and fluent brush, while his colour is always good and convincing. Some of his works were inclined to be over-summary in their execution, looking like confused and chaotic layers of paint when seen near to, and only focussing themselves into proper form and significance when viewed from some distance away. But compensation for this was afforded by the freshness and vigour of the brushwork. One of the most noteworthy examples of this was the large picture, *Sun and Shade*, showing some cattle standing knee-deep in a stream, with patches of sunlight coming through the trees. This was a brilliant *tour de force*. In a couple of smaller pictures, *Up the Valley* and *Zennor Hill, Cornwall*, the effect of broad vistas of valley and moor was attained by extraordinary direct and simple means. Both these had equestrian figures in the foregrounds, pictured in complete unison with the landscapes. This is a striking characteristic of all Mr. Munnings' equestrian pictures, and was equally shown in *The Huntsman*, a fine rendering of a red-coated rider on a grey horse, with a background of trees and the several pictures of horses and jockeys. Another good picture chiefly dependent upon its equine interest was *The Barn*, in which a white and a dark-brown horse with a couple of labourers were grouped in a lofty pillared interior merged in shadow. Mr. Munnings' other works chiefly concerned gypsies, tramps, and humble countryside characters. In *Gypsies in Hampshire*, *The Green Waggon*, and the *Portrait of a Poacher*, the picturesque vans of the nomads were introduced with good effect, but in these, and indeed most of the works, the interest lay not in any particular feature, as in the close and accurate observation of the entire scene. The idiosyncrasies of the characters represented were realised with an intimacy rare in modern genre painting, so that in

*A Stone Breaker* one had a character who might have stepped out of a novel by Hardy, and in the *September Evening* a group of boys and greyhounds, each possessing a marked and distinct individuality. In a *September Afternoon*, *The Boat-house*, and *Autumn at Lamorna*, the rural characters were replaced by urban visitors of the fair sex, well painted, but hardly realised with the same intimacy. Two pure landscapes, *In Calcot Park* and *June Afternoon in Calcot Park*, were daring in their vivid presentment of masses of bright green, but their handling was somewhat heavy and coarse, and this is a fault that Mr. Munnings must guard himself against. He possesses the qualifications of a great artist, but he has a tendency to attain strength at the cost of delicacy and refinement, and to be content with too swift and summary handling.

It is only natural that a great marine power should experience a certain amount of romantic interest in the ancestors of its Navy. At a time when the recent exploits of the Fleet are fresh in our memories, the appeal is stronger than ever. Dryden's exclamation that

"To see this fleet upon the ocean move,  
Angels drew wide the curtains of the skies,"

is as true to-day as it was in the ages of the wooden walls. Unfortunately, we have not always been kind with the old ships. They inscribed their lines on the scroll of fame, became antiquated, and were relegated to the breakers, who destroyed them without trace. Now, in the days of iron and steel, a more patriotic spirit has decided that if the ships cannot be preserved intact, they can at least form the basis of furniture which fulfils the requirements of those who admire the historic and picturesque. Messrs. Hughes, Bolckow & Co. (10, Dover Street, W. 1) have been active in meeting an increasing demand by supplying replicas of antique furniture in excellent taste, which possess the added advantage of being fashioned from seasoned timbers calculated to survive the ravages of an uncertain climate to a period when much modern furniture will have come to an untimely end. Although this firm deals extensively in articles fashioned from the wood of old vessels, it has also genuine antiques at the disposal of those who prefer them.

CAPT. EDMOND X. KAPP has achieved two things: he has executed some clever caricatures, and has amused

Mr. Max Beerbohm. The first exhibition of "Kapp's" work at the Little Art Rooms (8, Duke Street, Adelphi)

showed him to possess an appreciation of the powers of black and white, which, added to facile draughtsmanship and a sense of humour, have carried him far. It would seem that Captain Kapp has a great idea of the possibilities of Mr. G. K. Chesterton as a subject, since no less than four studies of his familiar form were in evidence. The cartoons of other personalities included a head of Yoné Noguchi, the Japanese poet, rendered in excellent imitation of Oriental mannerisms, and a clear pencil sketch of

John Masefield. A forcible fantasy of two ecstasising musicians, entitled *The Exquisite Hour*, formed a striking comparison to a serious study of *Miss Muriel Pratt*, which showed that "Kapp" can turn his hand to more "legitimate" art if he has a mind to do so.

LADY BUTLER has immortalised so many scenes from past conflicts that her collection of impressions of the Great War seems singularly apposite. The chief work from her brush at the Leicester Galleries (Leicester Square) is *The Dorset Yeomanry at Agagia, February 6th, 1916*, which the artist has imbued with a remarkable suggestion of movement, although a better effect might have been obtained by a bolder treatment of the figures in the foreground. Other works included such episodes as the *Charge of the Warwick and Worcester Yeomanry at Huj, near Gaza*, and a cavalry affair entitled *On the Heels of the Hun*, both subjects after the artist's heart.

The drawings by little Pamela Bianco, who is only in her thirteenth year, display considerable artistic precocity. She has no great predilection for the use of colour as yet, although the few exhibited examples of her water-colours show her eye to be good. It can hardly be supposed that a child of such tender years is affected materially by any school of art, so that the faint Cretan suggestions conflicting with an apparent Aubrey Beardsley influence which occur in her work may be assigned to the realms of coincidence. It will be interesting to note the expansion of Miss Bianco's powers with advancing maturity.

WITHOUT accusing Mr. Kiddier of conforming in any way to the popular heresy that drawing and decorative art are not allied, we might suggest that a trifle more care in draughtsmanship would eliminate occasional weak passages in his landscapes. Thus, one of the three large woodland scenes which occupy places of honour at the Fine Art Society's Galleries (148, New Bond Street) is marred by a file of wooden cows passing along a sunk road. Mr. Kiddier is endowed with a keen eye for colour. He views life from a decorative rather than a natural standpoint, and, as he understands values, is able to achieve some interesting effects. A few of his pictures verge upon being ultra-prismatic, although this cannot be said of his brilliant *Spring* and grey *Rain Pools*.

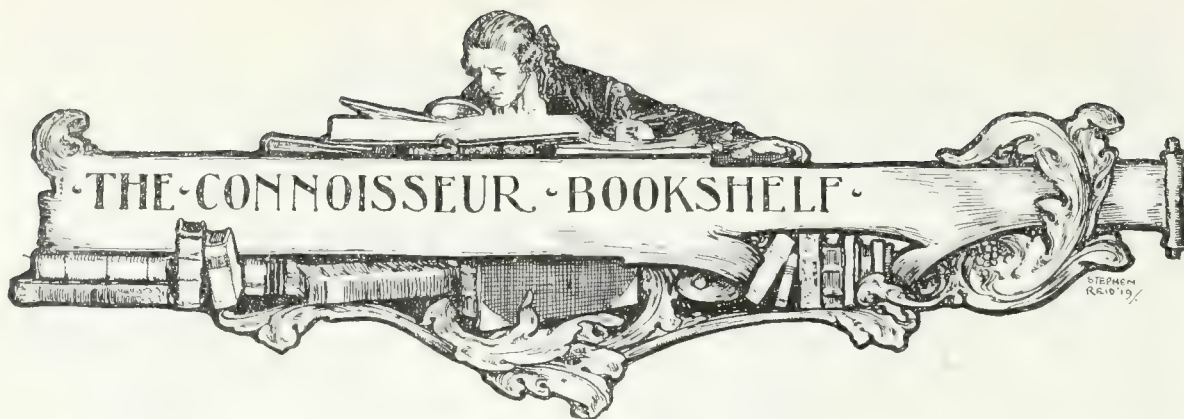
The same galleries house a collection of water-colours by Mr. Hugh L. Norris, an artist who possesses the gifts of fine colour, treatment, and choice of subject. He is well acquainted with his country-side, and, instead of shirking details, like so many contemporary painters, employs them to enhance his effects. The exhibition maintains such a high standard that it is difficult to single out individual works for notice, although special mention may be accorded to his *Bluebells in the Woodland, April in a Cornish Wood*, the grey distances of *Downton, Wilts*, and a sunny *Burton Bradstock, Dorset: Towards Evening*.

THE exhibition at the Grafton Galleries (14, Grafton Street, W.) reveals Mr. Renison as an etcher with a keen perception of the picturesque. He is at home in depicting such scenes as a mellow *Doge's Palace, Venice*, *John Knox's House*, and *The Great Clock, Rouen*. In some respects his landscapes in dry-point are even more interesting, such as the simple study of *A Moorland*, with its rare breath of loneliness. Many of the plates printed in colours deserve praise, especially an impressionistic *Edinburgh Castle: Early Autumn*, and an atmospheric *Stirling Castle*. *Kelburn House* is less successful, the tones being a trifle too hot.

AN inspection of a series of drawings at the Goupil Gallery (5, Regent Street, W.1) leaves one with the impression that Mr. Meninsky is a sort of pictorial Mestrovic, possessing more observation of nature, though less of its decorative possibilities. The studies of Maternity and other figure subjects are rendered in pen-and-ink, pencil, and pencil tinted with flat water-colour washes. The last are probably the least successful, as Mr. Meninsky insists on the most unbeautiful aspects of his sitters. Certain of his more careful sketches are imbued with so much individual appreciation of the powers of the pencil as to suggest that he can rise to greater heights when he permits himself to do so. This was noticeable especially in a *Head of a Lady*, and some studies from the life.

IF Miss Norris has not been uniformly successful in her pastels of cloud effects at the Maddox Art Gallery (Maddox Street), the cause may be attributed to the fact that she has chosen to depict one of the most difficult aspects of nature. Miss Norris's work displays great conscientiousness, although she does not always rise above mere prettiness. Cloud and sunset effects are so extremely transient that it is a matter of great difficulty to record them adequately. Only one who has attempted their mastery can realise fully the hindrances to complete achievement.

IT is satisfactory to learn that the late Sir George A. Drummond's collection of pictures is to be dispersed at Christie's at the end of June, thus affording British purchasers a better chance of participating than if the event had occurred in New York, as had been considered probable at one time. The collection is especially strong in examples of the Barbizon school, including Daubigny's *Rentrée des Moutons* and three Corots. Turner is represented by his celebrated *Port Ruysdael*, whilst Franz Hals is evidenced by his *Portrait of Joseph Coymans*, which he painted in 1643. Other names of note include P. de Hooch, Velasquez, Goya, J. van Ruysdael, Constable, and Watts. The arrangements for the sale have been entrusted to Mr. D. Croal Thomson (Henrietta Street, Cavendish Square).



LOUIS RAEMAEEKERS may be described as the awakener of the neutral conscience during the war, for his cartoons were the first articulate protest on the part of a neutral against Hun barbarities. In this rôle he achieved a unique position. The genius displayed in his drawings procured for them a world-wide circulation, and their poignancy, freshness, and sincerity compelled conviction of the truth of the German outrages in the minds of thousands who would otherwise have regarded them as gross exaggerations by the Allies. To posterity, the Raemaekers cartoons will command an unique interest as the most effectual unveiling of the true inwardness of German *Kultur* and its exposure as a deliberately organised system of scientific brutality. How effectually this was done is shown in the first volume of *Raemaekers' Cartoon History of the War*, compiled by Mr. J. Murray Allison, and covering the first eventful twelve months of the conflict. It contains reproductions of a hundred of M. Raemaekers' cartoons, accompanied by notes giving the facts—almost invariably taken from official documents or statements—on which each cartoon is based. It forms what is perhaps the most graphic and telling indictment of Hun methods that has yet been issued. M. Raemaekers in these cartoons introduces the types of German soldiers, sailors, and statesmen which, since he first observed them, have been followed by nearly all the caricaturists of the Allies—types so true to life as hardly to be exaggerated, and yet which reveal the latent brutality and stupidity of the modern Hun with a lucidity that no previous artists had attained. The cartoons themselves, suggesting the horrors and atrocities of German warfare with a graphic verisimilitude rivalling that of Callot or Goya, are already familiar to all English-speaking people, and their present issue in a handy, compact, and permanent form should be highly popular with those who desire that the memories of the war should not be forgotten. M. Raemaekers' work, vividly epitomising, as it does, all the currents of contemporary feeling, forms a record far more interesting than any written history, and well deserves to be handed down to our children's children, so that they may be able to follow the artist's graphic pencil through the chequered story of the great struggle.

**"Raemaekers' Cartoon History of the War,"**  
compiled by J. Murray Allison  
**The First Twelve Months of the War.** (John Lane, 12s. 6d. net)

THE Twelfth Annual Report of the Scottish Modern Arts Association shows a continued record of useful work, and the additions to the permanent collection, though not so numerous as in 1917, include several interesting items. The gift by Mr. James Cadenhead of a small but highly attractive oil painting entitled *Cupid*, by the late Miss H. C. P. Macgoun, and the purchase of another of her works, a cabinet picture of *St. Andrews Fisher-Folk*, ensures the representation in the collection of a clever Scotch artist whose work was always marked by vigour and sincerity. Other purchases by the Association comprised three drawings—*Makers of Airships*, by Captain W. Russell Flint; *Renteria, Spain*, by W. Y. Macgregor; and *Chalice*, by W. Gibb; the Association, in making the last-named acquisition, being assisted by gifts from members. Unfortunately, the utility of the Association's collection is handicapped by the want of adequate space in which to properly display it. Already, before the outbreak of the war, it had outgrown the accommodation hospitably provided by the Royal Scottish Academy and H.M. Board of Works. Since then it has been increased by twenty-five works, so that the problem of additional temporary exhibition space becomes one of urgency. Ultimately, it is the hope of the Association that the formation of a Scottish Luxembourg Gallery, towards which it has been working from the first, will provide a permanent solution of the problem. The report is, as usual, illustrated with excellent reproductions of the acquisitions made during the year. Anyone desiring to join the Society can obtain full particulars regarding it from the hon. secretary, Mr. Gilbert L. D. Hole, 36, Murrayfield Avenue, Edinburgh.

**The Scottish Modern Arts Association Twelfth Annual Report.** (T. & A. Constable)

THIS well-illustrated record of furniture and interior decoration in Holland from the Gothic period to the early nineteenth century, which witnessed a Dutch version of the Empire style, is of interest both on its merits to students of the rich and original Dutch art, and as affording evidence of the development of design in England during the latter half of the seventeenth and early eighteenth centuries. Domestic building developed with

**"Huisraad en Binnenhuis in Nederland in vroegere eeuwen,"**  
by K. Sluyterman  
(Martinus Nijhoff, 1918)

almost feverish rapidity in Holland during the first quarter of the seventeenth century, which saw the rise of innumerable well-appointed burghers' houses at Amsterdam, Rotterdam, and other Dutch cities; and these red-brick houses, outwardly simple in design, were furnished and decorated with a degree of comfort and solid luxury hitherto unknown in middle-class houses. It is to the novelty of this type of interior evolved that we owe the number of Post-Restoration travel books written by Englishmen who could not help putting on record their admiration for this new luxury and cleanliness.

It seems a pity that the author has not included some extracts from these authorities, or from wills, inventories, etc., which, with other contemporary records, are so useful in determining the dates of the introduction of styles and fashions. The illustrations are mainly drawn from the Rijks Museum and the other excellent Dutch collections. Those especially illustrative of foreign influence upon contemporary English work are the *parchemin-plié* panels (Figs. 2 and 3), closely resembling English linen-fold panelling; the chairs illustrated in the fourth chapter, which are either carved or have spirally-twisted or turned legs and stretchers; the early gate-legged and drawing-tables; long-clocks and brass chandeliers; and the carved stand (p. 330), which is very similar to the English elaborately carved



L'AVENIR BY LOUIS RAEMAEKERS  
FROM "RAEMAEKERS' CARTOON HISTORY OF THE WAR" (JOHN LANE)

and gilt stands for lacquer cabinets of the late seventeenth century. There was close commercial connection between the two countries before the great period of English furniture-making dating from the middle years of the eighteenth century. At this period, however, there is a parting of the ways, Holland copying closely the French rococo in both decoration and furniture, whereas the rococo in England was always seen through the spectacles of the national temperament. In the later years of the century, again, Dutch art was more directly influenced by the French classic revival at a time when Robert Adam,

in England, gave us his more individual version of the revived classic.

Among minor criticisms, there is a somewhat scanty treatment of marquetry; and bare mention is made of Grinling Gibbon (who, after all, worked in Holland) and his activities in England, which are, curiously enough, restricted by the author to the reign of William of Orange (p. 217), whereas it was in the reign of the second Charles that that craftsman was discovered by Evelyn, and introduced to the Court. The book, with its 435 excellent illustrations, will prove most helpful to the collector and student, and the enlarged photographs of carved detail which are supplied in some cases are a valuable addition, and show the full vigour and freedom of Dutch carving.—N. J.



*Enquiries should be made on the Enquiry Coupon.  
See Advertising Pages.*

### APPRECIATING VALUES

THE reader who makes a careful study of our sale-room notes cannot fail to be struck by the appreciation of values in certain branches of collecting. Furniture, for instance, has attained a very high standard. Chairs, whether single or in sets, are realising almost phenomenal prices in certain cases: witness the six Chippendale chairs which ran up to over £1,000 at Tavistock recently. The other day, a correspondent submitted to us a photograph of a pair of rather plain Louis XVI. chairs, and was interested to learn from one of our experts that £70 would be quite a fair price for it, on the assumption that the quality was equal to that indicated in the print. In this connection we may remind readers that it is impossible to value furniture from a description alone. If a clear photograph accompanies it, we can usually obtain an approximate opinion, but are always prepared to quote fees for sending an expert to examine the actual pieces.

Although it is only within comparatively recent years that glass has been understood at all widely, the consistent upward trend in value of good, and even fair specimens, is well worth noticing. Many pieces which were purchased for the proverbial song by far-sighted collectors, are now worth almost literally their weight in gold. We think that we are not romancing when we cite the instance of a small collection recently dispersed which realised well above £700, as compared with an original outlay amounting to about one-seventh of that sum.

Enquirers forget occasionally that all pictures and prints sent to these offices for inspection should be removed from the frames. Also, that all letters should be accompanied by a stamp for reply. Now and again, correspondents omit to endorse their letters with the office reference number allotted to them, thereby causing delay in dealing with the mass of enquiries with which this department is inundated.

**Portrait of Richard Sneyd.**—B2,421 (Taunton).—A portrait of Richard Sneyd, who conducted the fugitive Charles II. to Boscobel, is reproduced in *After Worcester Fight*, by Allan Fea (John Lane, 1904). It is preserved at Ashcombe, one of the seats of the ancient family, and represents Mr. Sneyd with long hair, wearing armour and a white cravat. We are unable to say if a portrait exists of his sister Anne, who married into the Pigotts of Chetwynd. Perhaps some of our readers can help.

**Jamaican Pestles.**—B2,429 (Devizes). The "stone cones with heads on top," which you mention, sound very similar to a series of pestles from Jamaica. Examples are preserved in the American collections at the British Museum.

**Master Burke.**—B2,434 (Chelmsford).—The miniature of *Master Burke*, by Buck, about which you enquire, would seem to be identical with that in the Victoria and Albert Museum. It is painted on card, signed and dated 1815, the measurements being 4 $\frac{3}{8}$  by 3 $\frac{1}{8}$  ins. In the same museum is Buck's miniature of himself, signed and dated 1804, on ivory, 2 $\frac{1}{8}$  by 2 $\frac{1}{8}$  ins.

**Tonbridge Ware.**—B2,435 (Worksop).—There is a certain demand for the inlaid wooden articles classed under the generic title of "Tonbridge ware." Judging from the description, we think that your tray might be worth £5.



READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.1.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

**WILDEY.**—We were unable to write to you, as you did not give your address; if you will do so, we will send you fuller particulars. The following notes may be of some interest:—

Mr. Wildey, "who kept the great toy-shop at the corner of St. Paul's Churchyard," died 11 November, 1737. In July, 1748, Thomas Wildey, Toyman, of the same place, died. In January, 1786, died William Wilday, aged 101, at Dunton Bassett, co. Leicester.

William Burnett, son of James Burnett (representative of the Burnetts of Barns, co. Peebles, N.B.), of Demerara, merchant, married Elizabeth, daughter of Charles Wilday, Esq., Colonial Registrar in that settlement, in the early part of the last century.

Henry Whitby (3rd son of Richard Whitby, of Osbaston, co. Derby), of Atherstone, co. Warwick, M.D., married Anna, daughter of Thomas Wilday, by whom he left ten daughters. Henry Whitby died 1838, aged 76.

Thomas, son of Thomas Wildey, of Worcester (city), matriculated at Balliol College, Oxford, 22 March, 1638/9, aged 15; B.A. from Trinity College, 11 February, 1642/3; M.A. 17 June, 1646; and delegate of visitors, 1648.

There is a Chancery action in the reign of Elizabeth in which Richard Wildey is defendant, the object of which was to prove plaintiff's title to lands in Shenton, *alias* Shaynton, co. Leicester.

There is another Chancery suit, between 1642 and 1660, in which Humphrey Wildey was plaintiff, relating to premises in Hinckley, co. Leicester. There are, doubtless, many of such actions in this and other courts, which are sure to contain a lot of genealogical and geographical material, and which should be abstracted.

**LOVELACE.**—William Lovelace, of Canterbury, Esq., Serjeant-at-Law, one of the heirs of Sir Richard Lovelace, late Marshal of Calais, the estates descending according to the custom of gravelkind in Kent, received a confirmation of the quartered coat, and a grant of a crest to his descendants, 2 December, 1573, viz., 1 and 4, gu. on a chief ind. sa., three martlets arg. 2 and 3, az. on a saltire eng. arg. five martlets of the field, over all a crescent for diff. *Crest*—On a staff regulee fessways, vert., an eagle displ. arg., charged with a crescent gu.





S O'NEIL  
GEORGE CHINNERY



## Syon House, the Isleworth residence of His Grace the Duke of Northumberland

By Frederick Litchfield

AN article descriptive of the artistic contents of this most interesting old English family mansion would be incomplete without a brief record from some pages of its early history.

The convent of Bridgettines, named after St. Bridget and dedicated to the Saviour, was founded by Henry V. in 1414, and named after Mount Zion, originally built at Twickenham and moved to Isleworth in the reign of Henry VI., partly on the site of the present building. It was suppressed by Henry VIII., and the unfortunate Katherine Howard was imprisoned within its walls from November, 1541, until the following February, when she was executed.

Edward VI. granted the convent to the Lord Protector, Duke of Somerset, by whom the present building was erected and the grounds laid out. On his attainder it reverted to the Crown, and was granted to Lord Dudley, Duke of Northumberland (quite a distinct family from the present line of dukes), whose son, Lord Guildford, married Lady Jane Grey, and it was here that she accepted the crown, and from here was removed to the Tower. It thus again reverted to the Crown, and was in Queen Mary's (Tudor) possession until 1557, when she restored the convent.

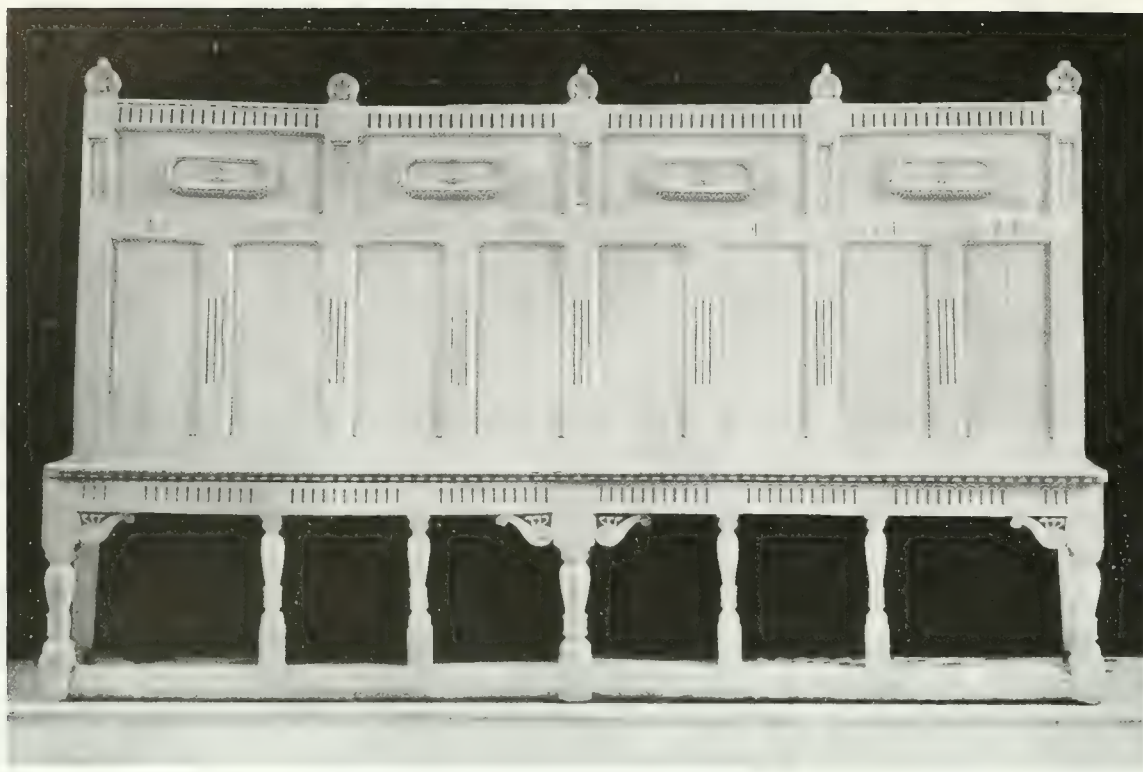


OAK STAKE, SAID TO HAVE FORMED PART OF THE PALISADING IN THE TIME OF QUEEN BOADICEA, 54 B.C.

Queen Elizabeth dissolved the convent, and subsequently granted it to the 9th Earl of Northumberland, who is said to have spent £9,000 on house and gardens, and to have repaired the building under the direction of Inigo Jones. This nobleman had the custody of the children of Charles I. from August, 1646. The Duke of York was then fourteen years of age, Princess Elizabeth twelve, and the Duke of Gloucester seven.

Charles Seymour, who was known as "the Proud Duke," married Lady Elizabeth Percy, and obtained possession of Syon in 1682. By his permission Queen Anne (then Princess of Denmark) lived here during the time of her quarrel with her sister, Queen Mary. The Duchess of Somerset was mistress of the robes to Queen Anne. The grandson-in-law of this Duke of Somerset was created Baron Warkworth and Earl of Northumberland in 1749, and later, in 1766, became Earl Percy, and later the first Duke of Northumberland.

It was during this ownership that the mansion underwent partial reconstruction and entire decoration from the designs and under the personal direction of Robert Adam; and it is of interest to quote here at some length the letter which



OLD OAK GARDEN SEAT DATE 1523, WITH THE INITIALS OF TWO NEPHEWS OF THE LAST PRIORESS OF SYON ABBEY

appeared in the first of three volumes, *Works of Robert and James Adam*, published in 1775. He wrote:—"In the year 1762 the Duke of Northumberland came to the resolution of fitting up the apartments of Syon House in a magnificent manner. He communicated his intentions to me, and, having expressed his desire that the whole might be executed entirely in the antique style, he was pleased, in terms very flattering, to signify his confidence in my abilities to follow out his idea. Upon this plan," Robert Adam continued, "the alterations and inside decorations of Syon House were begun, and as the idea was to me a favourite one—the subject great, the expense unlimited, and the Duke himself a person of extensive knowledge and correct taste in architecture—I endeavoured to render it a noble and elegant habitation, not unworthy of a proprietor who possessed not only wealth to execute a great design, but skill to judge of its merit." Then follows the architect's remarks upon certain inequalities of levels, and other difficulties with which he had to contend.

Syon House is of rectangular form, measuring some 138 ft. from north to south and 164 ft. from east to west, exclusive of the angle turrets. Within the house a square open court has been formed. The Thames flows by at the end of the grounds, separating Syon Park from Kew Gardens, which are on the opposite

bank. From the original plans prepared by Adam, which are deposited in the Soane Museum, he evidently intended to remodel the whole of the interior, part of his scheme being to construct a large circular saloon in the open quadrangle, but this and some other intended structural alterations were not carried out. The principal apartments which he designed were the ante-chamber or vestibule—where are the ten famous columns of verde-antique marble, which cost the duke £1,000 each in those days, and would now be unprocurable—the state dining-room, the red drawing-room, and the long gallery or library.

The entrance-hall, although decorated by Adam, was designed by Inigo Jones for the tenth Earl of Northumberland, and constructed about 1659, which date is conspicuous on the lead pipes of the building.

In each of these rooms one finds characteristic features of decorative treatment which is recognised as the Adam style. This great entrance-hall, which is of noble proportions, contains antique colossal statues of Mark Antony, Cicero (which are said to have been brought from Herculaneum and Pompeii), the Empress Livia, and a Priestess, with a life-size bronze of the Dying Gladiator, an excellent eighteenth-century Roman copy from the antique by Veladier.

Enclosed in an upright glass case there stands, just

inside the entrance-hall, an interesting relic of ancient English history, in the form of an oak pike, which is said to have formed part of a palisading at the time of Queen Boadicea, when she defended the ford of the Thames close to where the Syon House grounds run down to the river. There is a silver plate on the glass case upon which runs the following description:—

“Remains of an oak stake from the bed of the Thames in the Syon reach, and part of the ancient British palisade work defending the great ford there, which Julius Cæsar forced in his historic engagement with Cassivelaunus during his

march to capture Verulamium, 54 B.C., D.B. Callico v. 18. It is one of many similar specimens discovered there while dredging for deepening the channel for navigation purposes, 1907.” The stake is about 6 ft. 6 in. high and some 5 in. in diameter.

In the vestibule which leads out of the great entrance-hall are the ten columns mentioned above, each surmounted by classical leaden statues entirely gilt; and the two statuary marble chimney-pieces are quite Adamesque. The great Sèvres porcelain vase which ornaments the centre of the vestibule was a present from Charles X. of France to Hugh, third duke, who was ambassador at his coronation. This vase, although rather too late in the period of the

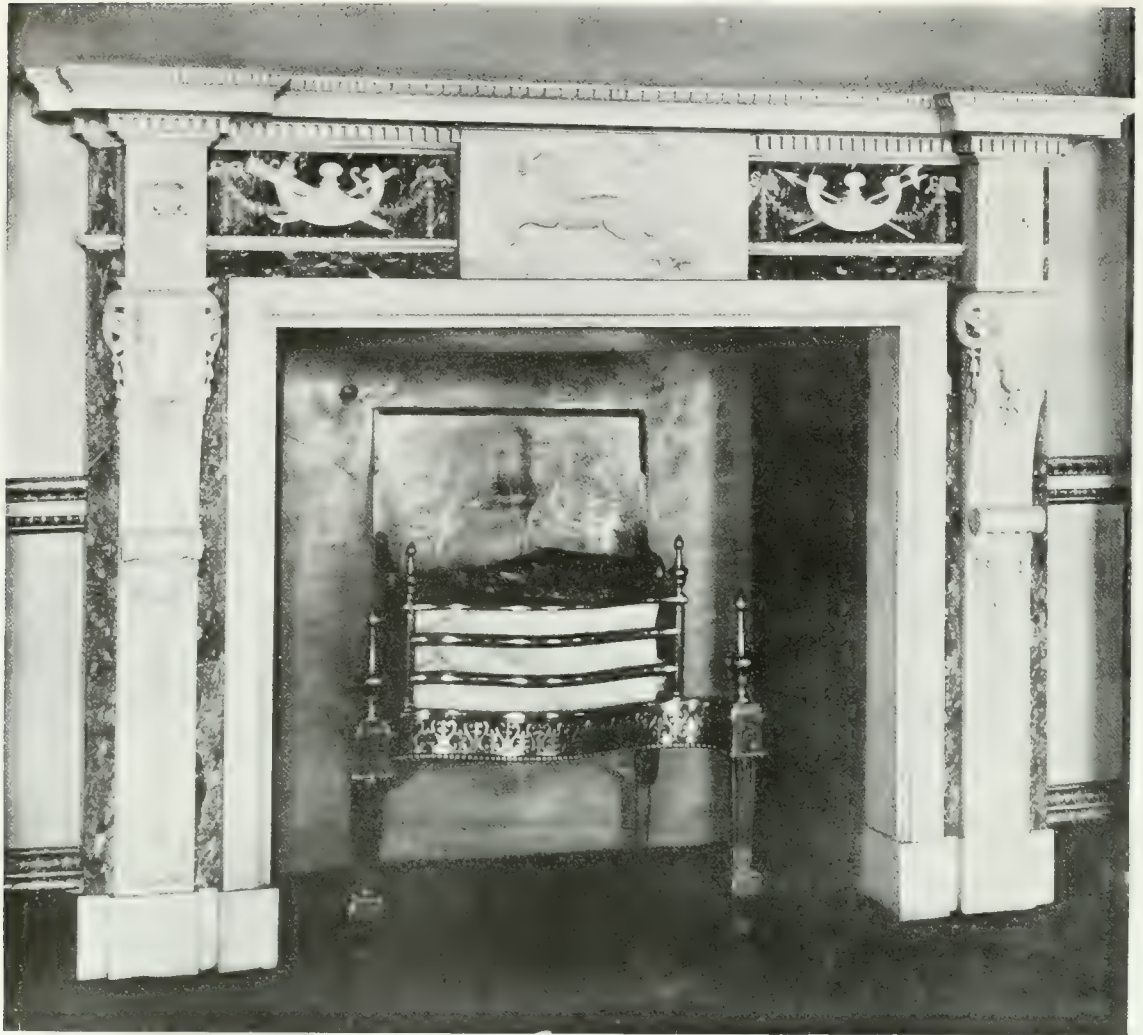


THE SÈVRES VASE. LATE SÈVRES PERIOD (HARD PASTE), -STANDING ON  
PEDESTAL OF “VERDE-ANTIQUE” MARBLE  
PRESENTED TO HUGH, THIRD DUKE, BY KING CHARLES X. OF FRANCE

renowned Sèvres factory—that is, after the soft-paste time had passed and been replaced by *pâte dure* or hard paste—is a magnificent *tour de force* of this kind of porcelain. The classical figures are by Le Guay, one of the noted Sèvres artists. Mounted upon a *verde-antique* marble pedestal, it forms a striking feature in the vestibule. It was formerly in Northumberland House, and when a fire occurred in the ballroom where it stood, was considerably damaged. The restoration has been skilfully effected, and without careful examination would pass unnoticed. Another important ornament in

this room is the life-size seated statuary marble portrait of Louisa, Duchess of Northumberland, by Conelly. The statuary marble chimney-piece in the vestibule (see illustration) is a particularly good example of Adam’s treatment of marble. The grate, with perforated steel ornaments, is also of the time and true to style.

Rather hidden away behind a statue of Apollo and somewhat out of place with its surrounding, is an interesting piece of furniture, the history of which is linked up with the vicissitudes of Syon. It is an old oak garden seat or bench, and has been painted white. One would like to remove this paint, restore the original oak, and find a suitable place in a garden house. An illustration of this bench is given, and particular



STATUARY MARBLE CHIMNEY-PIECE IN VESTIBULE

attention is called to it because it is a genuine example of old English Tudor oak, and the initials carved on the back are those of the two nephews of the last Prioress of Syon Convent. The date, also carved, is undoubtedly genuine—1523. There are also two more life-size bronze statues by Veladier, the one of Hector taking leave of his child and the other of Achilles.

The furniture consists of a very handsome French suite, with carved and gilt frames upholstered with rich silk in the style of the First Empire, and was removed to Syon from Northumberland House. One of the fauteuils of this suite is illustrated, and shows a good example of the rather heavy and grandiose style affected by Napoleon. It is, however, not altogether out of harmony with Adam's furniture which was made for Syon House.

Passing from the vestibule, one enters the state dining-room, a fine apartment 45 ft. in length and

22 ft. in width. This measurement is increased by two semi-circular half-domed additions at either end, each dome supported by fluted columns. I believe the correct architectural term is "exhedræ." They certainly add to the dignity and proportions of a state-room. A striking feature of the decoration is the arrangement of six domed niches, three on either side of the chimney-piece, in which are placed life-size marble statues of Greek deities, which are faithful copies of famous antiques in the Vatican, Macaenas Villa, the Capitol, and from a gallery in Florence. When Adam decorated the room the interiors of these niches were coloured a cream tint, but in later years this colouring has been replaced by a brown paint, doubtless with a view to giving more outline and relief to the statues. There is a signed letter by Adam in the duke's possession relating to the ordering of these statues. The chimney-piece



CHIMNEY-PIECE OF STATUARY MARBLE AND OVERMANTEL, REPRESENTING THE THREE GRACES SCULPTURED IN HIGH RELIEF THE PHOTOGRAPH ALSO SHOWS THE POSITION OF THE LIFE-SIZE STATUES IN THEIR NICHES

## *The Connoisseur*

is elaborate, and is surmounted by an overmantel having a panel with a bas-relief sculptured representation of the Three Graces (see illustration). The

are Renaissance pilasters with a section of a Corinthian capital, the sous de porte being ornamented by scrolls and trophies surmounted by a cornice enriched



FAUTEUIL OF SUITE OF EMPIRE FURNITURE IN THE VESTIBULE

ceiling of this room is decorated in Adam's style, and some finely painted rectangular panels, by Angelica Kauffmann, which decorate the frieze, are worthy of close attention. The photographs of two of these will convey an idea of the minute care which the artist devoted to the work. They are excellent examples of her style of painting.

From the state dining-room one passes through a handsome doorway into the red drawing-room, and one cannot but remark upon the beauty of the doors and architraves which Adam designed for these rooms. The doors themselves are of richly figured old Cuban mahogany, each with six panels, the mouldings carved in egg-and-tongue ornament and gilt. The architraves are thoroughly Adamesque. On either side of the door

with a galoche of conventionalised honeysuckle ornament. This ornamental work is gilt, and as a proof of the excellence of the material, as of the workmanship employed by Adam, this gilding is throughout the house almost as fresh as it was within a few years of the work being done. There is no sign of decay or deterioration, only the mellowed tint wrought by time.

The red drawing-room has received particular attention in the decorative treatment of its ceiling. The space is divided into small panels of squares and octagons. The squares contain paintings of classic heads and lamps alternately, while the octagons enclose circular panels with classical subjects and conventionalised ornament. This decorative work is said to have been executed by Angelica Kauffmann,

## *Syon House and its Treasures*

who first came to England in 1766, and was employed constantly in carrying out the decorative schemes of the

from signs of wear as if it had been hung there half a score of years ago. The carpet for this apartment



CEILING OF STATE DINING-ROOM, SHOWING THE OVAL ENDS OF THE ROOM, AND POSITION OF STATUES, CHIMNEY-PIECE, ETC.

brothers Robert and James Adam. By an ingenious method of electric lighting this beautiful ceiling can be illuminated by concealed lamps in a hollow above the cornice. The walls of the room are covered with a rich damask of rose-pink scrolls on a cream ground, and it is difficult to credit the fact that this beautiful silk was woven at Spitalfields, to the special order of the duke, about 150 years ago. It is fresh and free

shows evidence of Adam's special design, and, notwithstanding its age, is still comparatively fresh and very beautiful. It bears the following inscription in a corner of the border: "By Thomas Moore, 1769." This room contains some finely carved and gilt console tables, two of which are illustrated. The honeysuckle ornament, which was such a favourite detail with Adam, is beautifully cut, as our photograph shows,



PANEL BY ANGELICA KAUFFMANN, WHICH FORMS PART OF THE DECORATION OF THE FRIEZE OF THE STATE DINING-ROOM

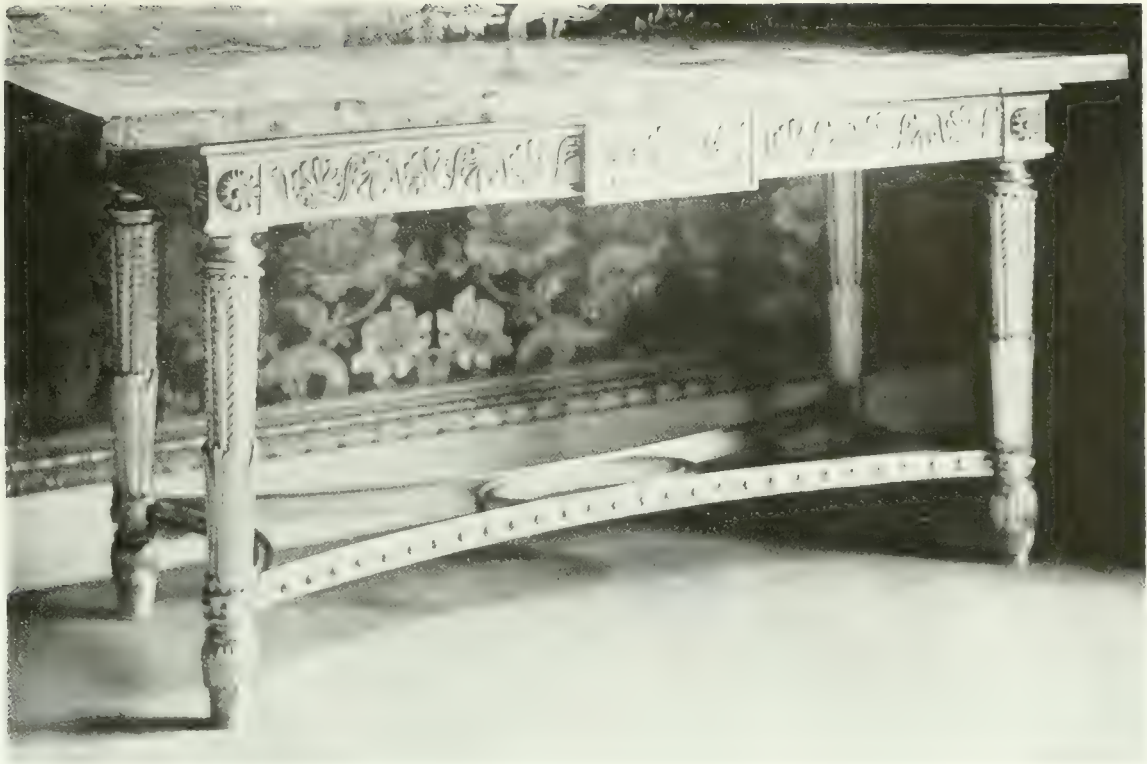
and the rams' heads with frieze of husks, also characteristic of his adaptations from classical designs, would pronounce these tables as Adam's, even if we did not know that they were designed by him and made for the positions they have always occupied. The slabs which form the tops are remarkable specimens of antique marble mosaic work, and are said to have been taken from the Baths of Titus in Rome. There are several of these console tables in the house, and they recall the time when wealthy travellers collected fine slabs of rare marbles in Italy, and brought them home to be converted into the tops of tables which were designed for the purpose.

We have now reached the end of the side of the house, and enter the library, or long gallery, which traverses the entire width from east to west. The room is too long and narrow to be in proper proportion, but, having regard to the space at his disposal, the architect preferred to limit the width of this room rather than cramp the length of those which I have already described. From a somewhat didactic disquisition which Adam wrote upon the manners and customs of contemporary English society, he evidently intended this room to be more for purposes of entertainment than for study. He has himself described the library as "a gallery of great length though rather too narrow and too low to be in the just proportion he could have wished. It is, however, finished in a style to afford great variety and amusement, and is for this reason an admirable room for the reception of company before dinner or for ladies to retire after it:

for the withdrawing-room lying between this and the eating-room prevents the noise of the men from being troublesome, and for this reason we would always recommend the intervention of a room in great apartments to prevent such inconvenience." This rather caustic comment upon the manners and customs of Adam's time is one of others which are to be found in his book which criticise the bibulous habits of our "two-and-three-bottle" forefathers. The long gallery which we are now describing looks out on to the grounds and the river Thames, while the side opposite the windows is somewhat over-decorated with stucco ornament in slight relief, combined with painted landscapes in panels, which are attributed to the brush of Zucchi, Angelica Kauffmann's husband, and alternate medallion portraits of the Dukes and Duchesses of Northumberland, from the time of Hugh, the first of the present line of dukes. There are also two excellent statuary marble chimney-pieces of Adam character. There is an illustration of one of these. The books are in recesses, and the mellowed tints of their uniform calf bindings harmonise well with the colour-scheme of the apartment. At each end of this long gallery is a small turret chamber, one being round and the other square in form. The latter is decorated in the style which, during Adam's time, became somewhat of a craze among our nobility and fashionable folk. The travels of William (afterwards Sir William) Chambers in the East resulted in his publishing a book of Chinese designs, and the kind of furniture known as "Chinese Chippendale" dates from this



COMPANION PANEL BY ANGELICA KAUFFMANN



CARVED AND GILT CONSOLE TABLE

DESIGNED BY ROBERT ADAM



CARVED AND GILT CONSOLE TABLE

DESIGNED BY ROBERT ADAM

period, when Chippendale adapted to his furniture designs pagodas, queer exotic birds, mandarin figures, and an Eastern lattice-work, all of which came from the fashion introduced by Chambers's influence upon the decoration of his period, the beginning of the latter half of the eighteenth century. The circular turret room at Syon is an interesting example of this kind of decoration. The panels of looking-glass, the surface of which are

painted with rococo ornamentation, are alternated with panels decorated with hand-painted wall-paper of Chinese birds and peony blooms. These panels have been protected by a glass covering, placed there probably when the house was renovated some fifty or sixty years ago. It is seldom that one has the opportunity of seeing an original room decorated in this manner, and the miniature cupola which forms the ceiling is part of the scheme of decoration. The corresponding turret room at the other end of the long gallery is square in form, and there is a legend that here the unfortunate Lady Jane Grey spent many sad hours.

The small dining-room, the green drawing-room, the print or muniment room, the duke's small library or study, and the state bedroom which Queen Charlotte used during her visits to Syon, contain good Adam marble chimney-pieces, but their decoration is not



ONE OF THE DOORS, WITH RICHLY DECORATED ARCHITRAVES, LEADING FROM THE RED DRAWING ROOM TO THE LIBRARY OR LONG GALLERY

remarkable, and the contents, comprising valuable pictures and much fine furniture of the period, will form the subject of future articles in *THE CONNOISSEUR*, that dealing with the furniture being contributed by the writer, while the pictures will be described by Mr. Collins Baker.

No article dealing with Syon can omit a mention of the fine entrance gateway which ornaments the main road. This is a characteristic Robert Adam design, and is

surmounted by the famous lion from Northumberland House, which was demolished in 1874, and by a pair of sphinxes, which are probably the finest specimens of lead figure work—a speciality of eighteenth-century English art industry.

Readers of *THE CONNOISSEUR* who feel a special interest in the work of Robert and James Adam should not fail to read an exhaustive work by John Swarbrick, A.R.I.B.A., entitled *Robert Adam and his Brothers*, published by B. T. Batsford. This contains many excellent illustrations of Syon, and also of Kenwood, Bowood, Lansdowne House, Harewood, Kedleston, the Admiralty, and other public and private buildings, together with a full and descriptive account of the work of these eminent architects. The writer has much pleasure in acknowledging the assistance which he has availed himself of in the foregoing pages.



MRS. O'REILLY  
BY GEORGE CHINNERY





## Old Plate in the Imperial Museum at Vienna By E. Alfred Jones, M.A.

VIENNA is justly famed for its collections of art, both public and private. The Imperial Museum contained before the war many objects of great historical interest and of artistic beauty in the precious metals, as well as vessels of crystal and divers precious stones, mounted in gold and silver and enamelled.

Old English plate was not, however, represented by any important piece in this museum or among the domestic plate of the Emperor of Austria.

One of the objects in the Imperial collection which has perhaps aroused the greatest curiosity and interest to visitors from all lands is the celebrated



NO. I.—THE CELEBRATED GOLDEN SALT-CELLAR OF BENVENUTO CELLINI

golden salt-cellar of Benvenuto Cellini (No. i.). The gift of Charles IX. of France to the Archduke Ferdinand of Tyrol on the occasion of the king's marriage to the Archduchess Elizabeth, daughter of the Emperor Maximilian II., the story of its gradual progress from the wax model to a finished work of art is vividly told by Cellini in his *Memoirs*. According to Cellini, the Cardinal of Ferrara had so much admired designs for a salt-cellar submitted to him by one Luigi and one Gabriello, that he could not arrive at a decision, and finally left the selection to Benvenuto Cellini. Cellini, however, with characteristic self-confidence, replied to the Cardinal's suggestion by saying that he cherished the children born of his own art, and, therefore, the first design which he would submit would be of his own imagining. Eventually, the famous silver-smith presented a model in wax of the proposed salt-cellar, promising the incredulous prince of the Church that he would one day see the salt-cellar finished a hundred times



NO. II.—ROSE-WATER EWER BY CHRISTOPH JAMNITZER  
17 IN. HIGH

more richly than the model. Cellini now journeyed to France at the invitation of Francis I., and in due time proceeded with the modelling of the object of his own imagining, the famous salt-cellar, which he describes as oval in form, about two-thirds of a cubit high, representing the Sea and the Land. In the left hand of Neptune, symbolical of the sea, is a ship, very finely worked, to hold the salt. Under the figure are his four sea-horses, surrounded by fishes and other marine creatures, the water being represented by waves, exquisitely enamelled in its own colour. Representing the land is a lovely lady holding a cornucopia in her hand, naked like the male figure, and carrying in her left hand a little Ionic temple to hold the pepper. Under her are fashioned



NO. III.—DISH BY CHRISTOPH JAMNITZER 25½ IN. LONG

the most beautiful animals of the earth, the rocks being partially enamelled. The whole is supported on an ebony base, decorated with gold figures of Night and Day, Twilight and Dawn. Four other figures of equal size, representing the four chief winds, are enamelled. Thus was finished this

celebrated salt-cellar, with the help of Cellini's assistants, in the year 1543. There are divergencies from this description, as will be observed from the illustration. When Francis I. beheld the golden salt-cellar, we are told in the *Memoirs* that he cried aloud with astonishment at its beauty, and could not restrain his admiration for it. The artist himself was commanded by his august majesty to take the precious object home and await the king's pleasure. Elated by the praise bestowed on this "child of his own imagining," Cellini carried it home in triumph, and forthwith invited a number of friends to partake of a feast in honour of the occasion, the salt-cellar being accorded the chief place in the middle of the table.

The Imperial Museum contains an imposing collection of German plate of the Renaissance and of later periods, some of which is now illustrated. Nos. ii. and iii. illustrate a rose-water ewer and dish, lavishly decorated with allegorical subjects and partially enamelled, the ewer being 17 in. high and the dish 25½ in. long. Christoph Jamnitzer, of Nuremberg (1563-1618), was the silversmith who wrought these pieces. The present writer was permitted to see a pair of cups by this silversmith in the important collection of English and German plate of the Duke of Cumberland at Penzing, just outside Vienna, and at Gmunden, in Austria.

One of the quaint figures of bears, used as flasks and displayed as ornaments for the table, which were wrought in considerable numbers at Augsburg and Nuremberg and elsewhere in Germany at the end of the sixteenth and in the seventeenth century, is here illustrated (No. iv.). This example, which came from the atelier of an unknown Augsburg silversmith about the year 1600, is embellished with precious stones and enamelled ornaments.



NO. IV.—FIGURE OF A BEAR  
BY AN AUGSBURG SILVERSMITH

CIRCA 1600

An exceedingly rare example of Russian gold plate, in the form of a bowl—known in Russia as *bratina*\*, a loving-cup or bowl which was passed round the guests at the beginning of a feast. The Tsar Michael of Russia, the first of the Romanoff line of Tsars, presented this bowl to Wladislaus IV. (1632-48), King of Poland, and is one of the most interesting of all the treasures in the Imperial collection (No. v.). This costly gift is adorned with large precious stones—sapphires and rubies—and with rows of pearls, the king's enamelled monogram being fixed on the body of the enamelled eagle which surmounts the bowl. The cover and the lower

part of the body are divided into sections of pierced decoration, richly enamelled in the Russian taste, while on the lip is an inscription in Slavonic decorative lettering. Ornate silver bowls of this kind were very popular in Russia throughout the seventeenth century, some specimens seen by the writer in Russian churches and monasteries having covers shaped like the familiar *cúpolas* of Russian churches. One of these bowls, fashioned in gold and enriched with decoration in niello, was presented by the same Tsar Michael to the Church of the Annunciation in the Kremlin for incense. Russian inscriptions on *bratini* reveal the names of the owners, or disclose some such expressions as "Drink to our healths"; "True love is a golden cup: it can never be broken: the soul alone can influence it"; or "Cup for going round: pour into it that which refreshes the mind, corrupts the morals, and divulges all secrets."† The fate of

\* Specimens in electrotype of this type of Russian drinking vessel may be seen in the Victoria and Albert Museum.

† Translations of other inscriptions may be found in *Russian Art and Art Objects in Russia*, by A. Maskell, Part I., 1884, p. 138 (Victoria and Albert Museum handbooks).

## *The Connoisseur*

a magnificent pair of English silver-gilt flagons of the year 1617-18, presented by Charles I. of England to the Tsar Michael, as of other rare and unique

Imperial collection at Vienna, and of a large silver-gilt cup at Windsor Castle.\*

German plate, from the end of the sixteenth century



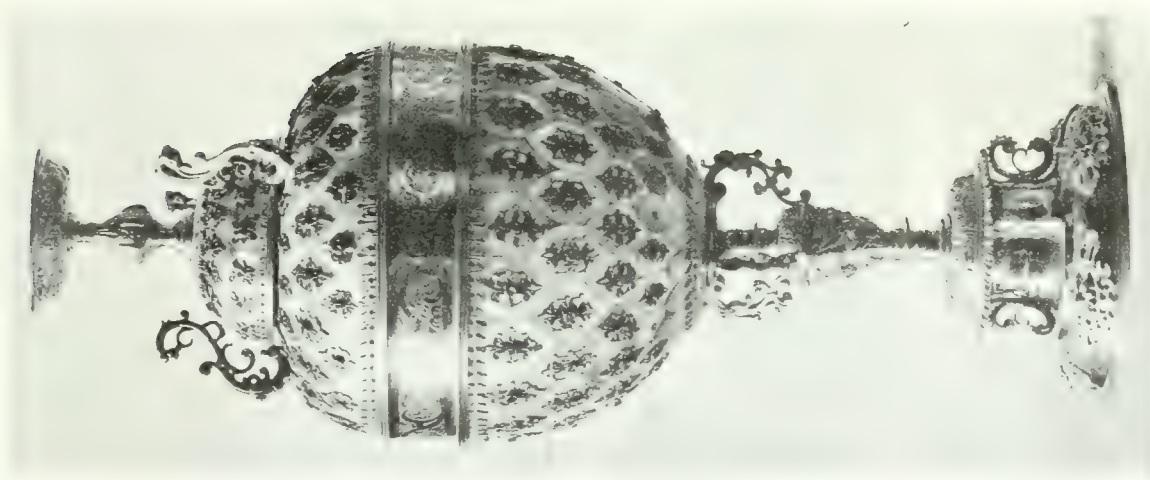
NO. V.—RUSSIAN GOLD LOVING-CUP  
PRESENTED BY THE TSAR MICHAEL TO WLADISLAW IV. (1632-48), KING OF POLAND

specimens of old English plate of the Imperial collection of Russia, is creating anxiety in the present anarchical condition of that country.

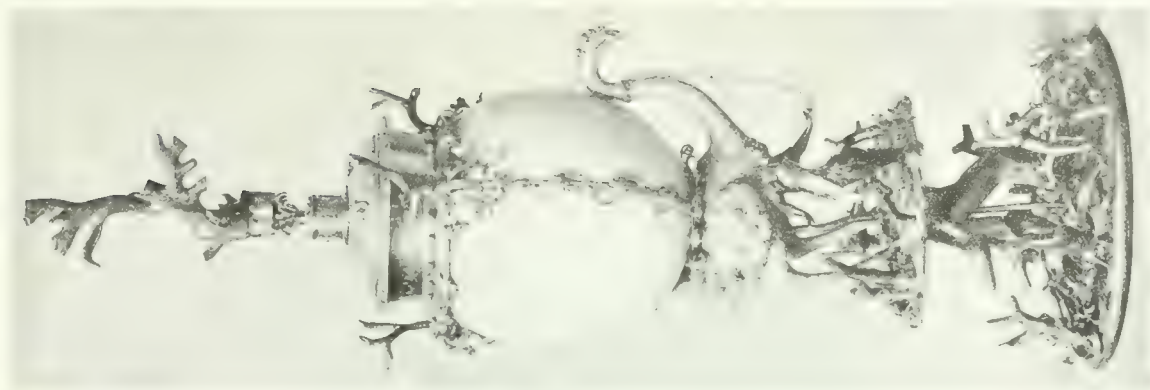
The next illustration (No. vi.) is of one of a set of eight double cups, wrought in silver-gilt, the bodies being formed of sections of mother-of-pearl, on which enamelled ornaments are fixed. The covers form separate cups when removed. Friedrich Hillebrandt (or Hildebrand), of Nuremberg, was the maker of these cups at the end of the sixteenth century, as well as of another pair of cups of mother-of-pearl in the

and throughout the seventeenth and eighteenth centuries, is conspicuous for the extravagance and tastelessness of much of its decoration, as will be observed from a cursory examination of any public collection. The ostrich-egg cup here shown (No. vii.) is an illustration of the employment of large pieces of coral, standing out like leafless trees, as accessories to the ornament of table-pieces—an eccentric taste in

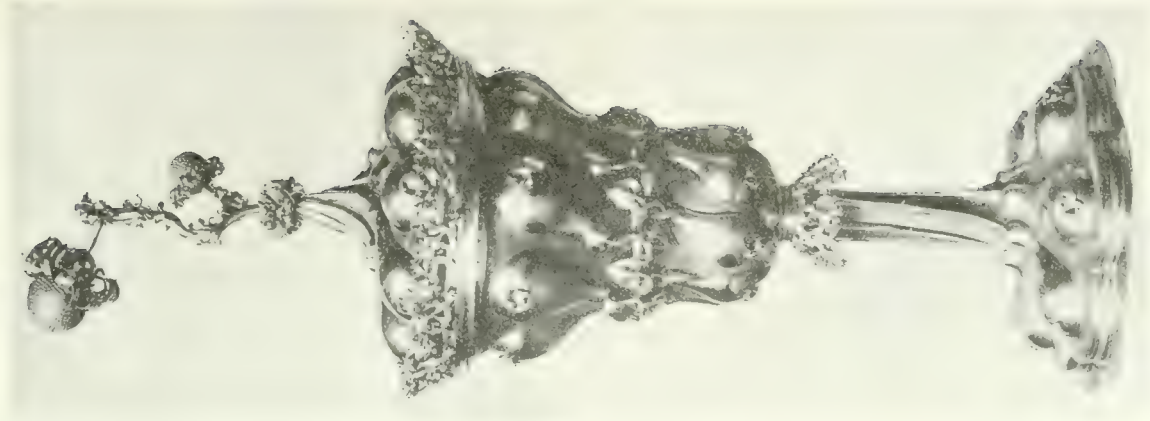
\* *The Gold and Silver of Windsor Castle*, by E. Alfred Jones, 1911. Plate III., No. 2.



NO. VI.—ONE OF A SET OF FOUR DOUBLE  
CUPS IN SILVER-GILT—MADE BY  
FRIEDRICH HILDEBRANDT, OF NUREMBERG



NO. VII.—GILDED-SILVER CUP



NO. VIII.—SILVER-GILT CUP  
DECORATED WITH TEARS IN RELIEF

embellishment which was seldom practised elsewhere. Enamel has been introduced, by the Augsburg craftsmen of the end of the sixteenth century who wrought this cup, on the ostrich and on the figure of the negro boy who is leading the bird.

Maximilian I. (1459-1519) is claimed as the first august owner of the German silver-gilt cup decorated with pears in relief and surmounted with the Emperor's favourite symbol, the pomegranate, chosen by him "to represent the sweet fruits of clemency and honour under a plain and hard exterior" (No. viii.). Even the last year of Maximilian's life, 1519, would be too early a date for the production of a cup of this character, and the present writer ventures to ascribe the date as some few years later in the same century. The cup may have been ordered for a commemorative purpose.

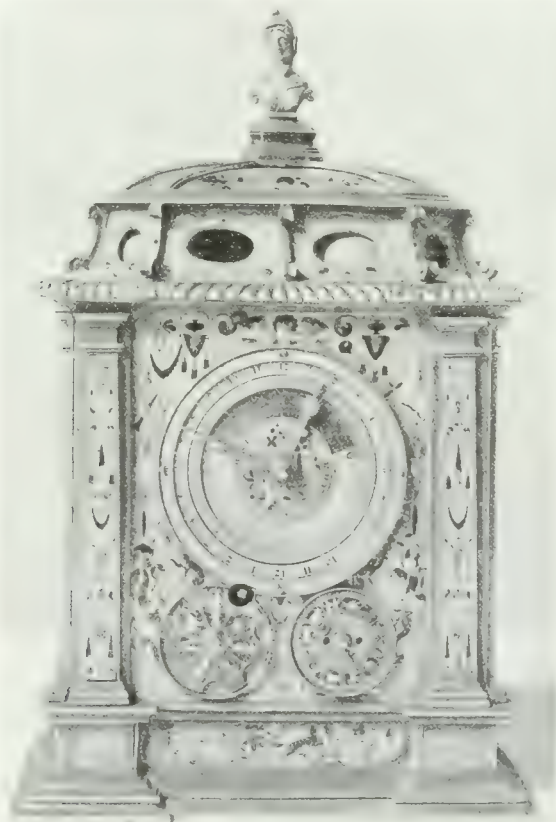
The last piece of German silversmiths' work illustrated in the first instalment of this article is a small clock (No. ix.) enamelled with figures, animals, and

other ornaments in the style typical of the German enameller who executed the case, namely, David Altenstetter (Attemstetter), of Augsburg. A few years before his death this enameller-silversmith had been attached to the Court of the Emperor Rudolph II. (1552-1612), the scholarly and artistic but incapable ruler of Austria, and it was during that brief period in his career that Altenstetter is believed to have executed the enamelled case for the clock, as well as to have executed the enamelled decoration for the Austrian Crown.\*

A little treasure worthy of notice in the Imperial Museum is a miniature portrait of Queen Elizabeth of England, in onyx, mounted in a gold and enamelled frame set with diamonds.

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Thieme and Becker: *Allgemeines Lexikon der bildenden Künste von der Antike bis zur Gegenwart*, 1907, Vol. I., p. 350. M. Rosenberg: *Der Goldschmieds Merkzeichen*, 1911, pp. 51-52. (To be continued.)



NO. IX.—SMALL CLOCK ENAMELLED BY DAVID ALTENSTETTER, OF AUGSBURG

# Pictures

## Gouaches by George Chinnery

By R. R. M. See

Author of "English Pastels," "J. J. Masquerier," "P. Romney," etc., etc.

"Chinnery's talents and genius as a painter have never received due recognition. . . . Always original in his technique, he devised a process which combined the softness of pastels with the brilliancy of water-colour, a sort of gouache in which he did some striking work."—W. G. STRICKLAND (*Dictionary of Irish Artists*, pp. 173, 174).

It is now some ten or twelve years since the fashion in George Chinnery's works (and more especially in his pastels, water-colours, and gouaches) began to develop. The French collectors, as in the case of Constable in the nineteenth century, were the first to recognise their merit, and there followed suit their American and British colleagues, who are now no less appreciative and desirous of those gems of art which sprang from the impulsive genius who was so true a child of the land of his birth, Hibernia.

These gouaches show a tendency to become increasingly valuable—a fact which has led to the discovery of one example after another—in the same way as the small but charming works of Gardner have been re-discovered after a century of neglect and oblivion. I have no doubt whatever that Chinnery will be one of the next artists to be "boomed" in the world of art; but leaving commercial considerations, whether of

to-day or to-morrow, entirely on one side, and, judging the matter purely from the artistic point of view, the recognition bestowed upon his merit is fully justified. He is a great artist—at any rate so far as his gouaches are concerned. The man who, at the English Pastel Exhibition of 1911, was named by enthusiastic admirers of the two works exhibited on that occasion the "Frans Hals of the Irish school," was well termed by one of the greatest of French art critics, Arsène Alexandre, "le suave et sauvage Irlandais," while by others he was given the name of the "Hibernian Whistler." These flattering epithets were especially applied to the author of these firm outlines, those

symphonies in white, grey, and blue, executed in that extraordinary medium which, for convenience, was termed "gouache," though in reality it was a composite mixture, and not gouache pure and simple. Being a great admirer of Chinnery himself, and anxious to discover the component parts of the medium which he employed, as well as to add to my knowledge of pastel processes in general, I took advantage some time ago of the opportunity of studying a batch of Chinnery's work, sketch-books, folios, scrap-books of water-colours and gouaches, as well as a



SELF PORTRAIT

number of oils, which had arrived direct from Macao, having been sent to Europe to a friend of mine by a relative who had purchased them in that colony.

so many French eighteenth-century gouaches; and, thirdly, to satisfy myself as to whether a remedy for this existed, and what means, if any, there might be



THE TWO MISSES WILLIAMS

SKETCH

Their owner was only too pleased to give his assistance in furthering my studies in regard to the composition of the medium used by the master, and to the possibility of restoring them, when impaired, without risk of incurring further damage, and he accordingly allowed me to experiment with some of the drawings, and afforded me every facility for a thorough investigation. We made a chemical analysis of a few unimportant bits, carrying out on certain other portions various experiments as to the means of saving similar works of art when oxidised through the action of the carbonic acid of the air and of those deleterious gases which emanate only too frequently from central heating apparatus. Each of these causes has the effect of turning grey or black the lead elements of the gouache (zinc Chinese white was but little used in days gone by) or of encouraging the growth of mushroom or mildew spots on works which have been allowed to hang upon damp walls, or have (shame be it to their owners!) been kept in some dark place.

My studies had therefore a threefold object—firstly, to discover the composition of Chinnery's so-called "gouaches"; secondly, to fathom the reason why some of them had suffered from the same diseases that attack

to prevent a recurrence of the trouble. Putting on one side the agglutinative elements, which we will study later on, the gouaches examined were found to be composed by means of three processes—water-colour painting, crayon painting, and gouache proper. The sky, background, and general delineations are usually drawn in water-colour, and even in the finished work many parts are left in that state. In several cases, however, and more particularly in the landscapes, small sketches of the Chinese period, traces of pencil-drawing can sometimes be detected underneath, indicating that the artist's seeming carelessness is more apparent than actual. This is a very interesting point, and reminds the student of another great artist, Sir Thomas Lawrence, apparently so broad and untrammelled in his methods, whose unfinished sketches give the impression of being "de premier jet," although in reality he expended an immense amount of work upon the pencil drawings for most of his portraits, and afterwards made a perfect drawing on the actual canvas before commencing them.

But to return to Chinnery. Once his general scheme has been delineated in water-colour, he applies liberally all his impasto, his gouache mixture, made from



PORTRAIT OF A LADY

BY GEORGE CHINNERY

*In the possession of Mrs. Norman Thorpe*



## *Gouaches by George Chinnery*

a basis of Chinese white, gum-coloured powder (obtained, no doubt, from crushed pastel sticks), and

rarely, to be found in some of these works. The rosin of the turpentine may have had some action in this



PORTRAIT OF A LADY

sometimes also white-lead. Like Russell, he employed pastels which he had ground himself, and chemical analysis reveals the presence of both turpentine and spirits of wine, whitening ( $\text{CO}_3\text{Ca}$ ), and the ordinary elementary coloured earth. The turpentine was the factor by which to obtain soft sticks; the spirit was for securing hardness, and here we find the possible explanation of the yellowish tints occasionally, though

discoloration. Here, too, is the explanation of the cracks in some of the pastel-gouaches in which there is a strong body of colour, for although the inexperienced student, who imagines cracks to be the special prerogative of oil-paintings, may be astonished to find them in works of this character, the explanation, after a thorough study of the medium employed by Chinnery, is found to be perfectly simple. It must

## *The Connoisseur*

not be supposed that reference is being made to wide, bituminous cracks of that unpleasant type exhibited

masterly way of applying his body-colour mixture with a freedom that almost amounted to a savage wildness,



WILLIAM SILLEY BRAITHWAITE

COLLECTION ANATOLE FRANCE

by many late eighteenth-century oil-paintings ; on the contrary, they are usually sharp, clean, little narrow cracks, not in the least affecting the appearance of the work, but at the same time, in many cases, easily traceable without the aid of a magnifying-glass.

Now that we have discovered the artist's method of first sketching his compositions either in pencil and water-colour, or in water-colour alone, his broad,

we come to the completion of the work—the finishing touches. Just as a painter in oils glazes his pictures, so Chinnery glazed his gouaches by “rubbing in” pastel, both directly with the stick or crayon or with the finger and drawing-stump, so as to obtain, where needed, a rounding-off, a half-tint, a more delicate, subtle effect. It must not be supposed that he invariably applies the glaze ; examples show us that



SKETCH

MRS. MAC CONDRAY



SKETCH

MRS. DAVIS

there may be a considerable amount of pastel over his body-colour foundation, or, on the contrary, quite a small amount. This depends very largely on the nature

luckily the more numerous, he employed gum-arabic as the agglutinative substance, so that neither acidification nor fermentation has taken place.



UNKNOWN LADY

of the subject: the mood of the artist and the period at which the work was carried out.

From the examples which we have had in hand, and which happened to be fairly representative of the master, we came to the conclusion, after analysis, that Chinnery in some of his works used a gelatine or parchment size, rendered soluble by acetic acid, which latter is largely responsible for their having more or less blackened with time. In other cases,

In the case of those composite productions with no strange admixture, the state of preservation remains perfect, and will continue so provided ordinary care be taken. Possessing greater solidity than pastel, their surface cannot be shaken, the pastel element being rubbed in; their colours prove faster than do the over-glazed oil-paintings of Reynolds's second manner; they have, indeed, preserved the colour of the day they were executed.



LADY GRANT



MRS. BLAIR

The important point to be observed in regard to the health of pictures such as these is the provision of light. It is not, of course, advisable to go to extreme lengths, nor would it be wise to indulge them in a sun-bath, for in that case the sun would act as a bleaching factor, as it does on all colours. But good light is requisite for the proper conservation of any gouache, be it French, British, or Oriental.

Too much insistence could not be made upon the importance of not keeping any work of this type (the precaution is by no means peculiar to Chinnery's) in a dark place, or, as is sometimes the practice among dealers, in covered bins or vaults. Another dangerous practice consists in the use of paste when laying down these works or even in fixing them in their frames. The laying down of drawings and gouaches is a general practice, and is often necessary in order to ensure the rigidity of the picture. The owner should in these circumstances be on his guard that the specialist to whom he entrusts the work uses no paste or gelatinous substance for the purpose. This would be mere courting of disaster, as fermentation will, in nine cases out of ten, occur, bringing with it its train of evils, such as partial discoloration, darkening of the lead basis impasto, growth of mushrooms, mildew, and other sporadic diseases. In a word, it will be a case of a veritable "bouillon de culture."

Only slightly less is the danger of pasting in drawings and pastels. This creates an enclosed space, and though we may safeguard the work from the damp and dust of the atmosphere, of what benefit will this prove if locked up within are all those hydrogenic and carbonic elements which are powerless to



MISS BUNBURY

evaporate, combined with possible gas products produced by the fermentation of the paste?

It cannot be too often repeated that the only agglutinants that may be employed are gums, and of these only the very purest. The initial expense is certainly greater, the application and successful fixing more difficult; but there is no question that in the long run this will be amply compensated for, and the risk of alterations, if not entirely obviated, minimised to such a degree as to be practically non-existent.

We come now to the possible remedies for the trouble. The old rough methods of scraping and repairing are, of course, obsolete. These, by necessitating an amount of repainting, end by suppressing the original to a certain extent; and apart from the fact that they introduce an element that is not genuine, tend to darken, or in some instances to lighten (according to the composition of the materials involved), as time goes on, and so eventually to create an effect of patchiness. A great debt of gratitude is owing to Mr. Thenard for the careful study and exhaustive research which he has brought to bear upon the more modern processes of chemical regeneration of gouaches in general. Starting from the same principle of the neutralisation of the acid decomposition, and bearing in mind the existence of fermenting products which have to be done away with, we have evolved a regenerating process of chemical treatment which may be brought to bear upon all species of damage arising from age, atmospheric conditions, neglect, or lack of knowledge as to the proper way in which works of art of this kind should be treated. As the evolution of this process was the result of joint

experiment, and not my own individual discovery, I am not, however, at liberty to quote details. I may, however, say that, although not absolutely infallible, it is successful in a very high proportion of instances. In especially bad cases in which it is necessary to increase the strength of the substance employed, a certain amount of bleaching occurs, but this is very small, and in any case is preferable to the process of scraping and repainting. A very little water-colour, with pastel powder dissolved in gum-arabic, has to be applied at the few bare spots where the roots of growths formerly existed, but these form but an infinitesimal fraction of the whole work of art, the life of which is thus preserved. All being well, we shall, in the course of time, be enabled to judge as to the manner in which the process stands the test of years; up to the present its success has proved complete, at least so far as British gouaches, composite pastels, and water-colours are concerned, and especially has it shown itself effectual in the case of Chinnery's works. Experiments are now being carried out upon French eighteenth-century gouaches which have all more or less suffered similar damage.

In a further article I propose to set forth a number of incidents in the life of Chinnery, matter on which I have been engaged for several years. This eccentric wanderer on the face of the earth, this utterly original but ever-genial figure, is one of the most attractive personalities that one could possibly study.\*

The succinct account of his life given by W. G. Strickland in *The Dictionary of Irish Artists*, the most important work yet published on the subject of Irish art, is correct in substance, though necessarily condensed and by no means complete. For many years even the date of Chinnery's birth was the subject of controversy among art historians. In my early researches I personally was inclined to accept the theory of the centenarian Chinnery, as reported by his American friends in Macao. Mr. Strickland's discovery of his birth certificate is, however, conclusive, and proves that the Chinnery of the Free Society was George's father, and not George himself, as Redgrave and others

imagined. Nevertheless, it must be confessed that for a long time Redgrave's views on the matter commended themselves greatly to me, mainly on account of several existing gouaches by Chinnery which are undeniably genuine, and in which the mode of coiffure might well have indicated a very early period in his work had he been born in the seventies. I find, however, that the powdered hair to be found in his as well as in other artists' work was worn in England several years later than in France, and that the influence of the fashions of the Directoire made itself felt in England more tardily, the war between the two countries rendering intercourse and the exchange of fashions a matter of some difficulty. The discrepancy is thus easily explained.

Chinnery executed his gouaches from his earliest up to his latest period in London, Ireland, Calais, India, China, and Macao. He maintained practically throughout his breadth of treatment, though he tended in his oils to continually tighten his technique as time went on. The miniaturist, who had begun with experiments on such broad lines as the *Lady Tuile* of the Victoria and Albert Museum, remained to the end the man whose manner, according to a contemporary writer,† "possesses a peculiarity which would enable one anywhere to distinguish his work. They have a strong expression of original genius, bold, but always either palpably unfinished or with as little finish as possible. It appears to be his wish to paint everything in an uncommon manner, and, of course, to attract the attention which would otherwise be directed to more finished productions of the common walk."

He always remained slapdash and broad both in his large and small gouaches, which, though sketchy, were really complete, even when deliberately left unfinished. Taking everything into consideration, it has clearly been a duty owing to posterity that at least this, undoubtedly the most artistic side of his work, should receive due study and not be left for the generation to come.

As Mr. Strickland writes with so much wisdom: "His portraits often masquerade as Romney's, Raeburn's, or Hoppner's."

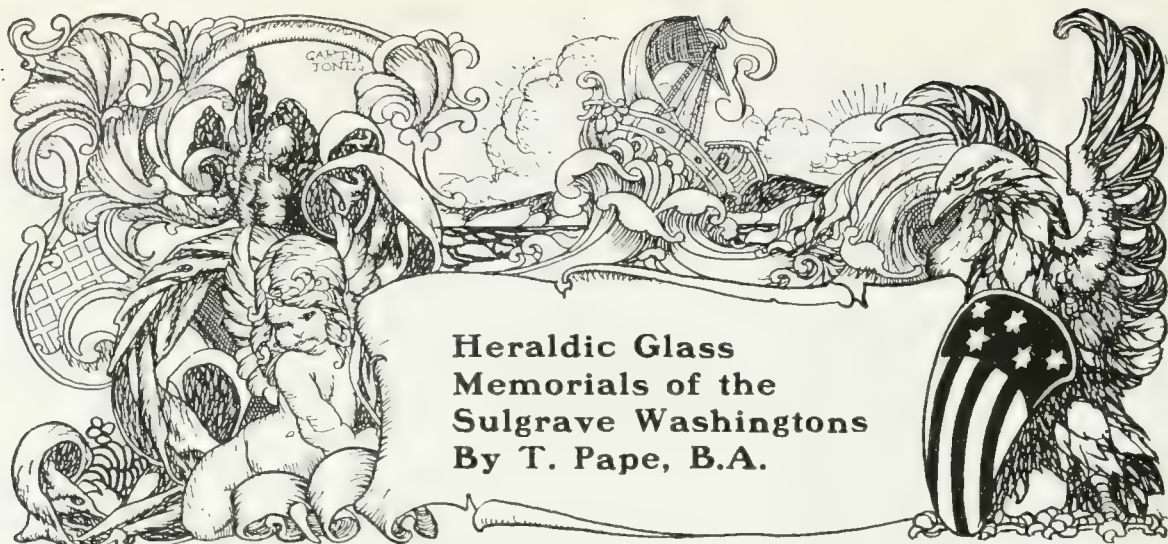
My modest efforts will be amply rewarded if this brief essay carries any weight in the suppression of such masquerading.



PORTRAIT OF A LADY

\* The publication of a volume dealing with *The Life and Works of George Chinnery* has had to be postponed owing to interruption caused to its production through the author's absence on active service with the French army. — THE EDITOR.

† Dublin Exhibition, 1801. Criticism in an MS. journal of the R.I.A.



## Heraldic Glass Memorials of the Sulgrave Washingtons By T. Pape, B.A.

ALTHOUGH Sulgrave Manor-house had been for very many years an object of great interest to our transatlantic visitors, it became much more widely known when arrangements were made for its purchase by the committee formed to celebrate one hundred years of peace between England and the United States of America.

Now (thanks largely to the efforts of Lord Burnham) that the Sulgrave Institution, a society which aims at strengthening the bonds of Anglo-American friendship, is actively proceeding with the restoration and furnishing of the house, the time is

opportune to call attention to several heraldic glass memorials which commemorate some of the more

important alliances of the Sulgrave Washingtons.

As far as I have been able to discover, they are first mentioned by a contributor to the *Gentleman's Magazine*, in 1789. He writes:—"The old mansion-house is situated at the east end of the town; it is now much dilapidated. . . . In the kitchen window are the following arms, finely painted on glass, but, alas! now much injured. They were removed from the part taken down a few years ago.

"I. Wasshington and Butler



THE WASHINGTON ARMS AT FAWLEY CHURCH, TAKEN OUT OF SULGRAVE MANOR-HOUSE: THIS SHIELD HAS AN EAGLE CREST



PORTRAIT OF A LADY  
 BY GEORGE CHINNERY



—Argent, two bars gules, three mullets in chief of the second, impaling, argent, a chevron or, between three urns of the second. Date 1588.

"2. Wasshington and Kitson—Wasshington, impaling sa. three fishes hauriant arg. a chief or.

"3. Wasshington with a crescent for difference, impaling arg. and sa. paly of five, a canton ermin.

"4. Thon Wakelay married the daughter of Wasshington, 1588. Arg. on a cross sa. five lions rampant or, impaling Wasshington as the third."

The reference to the part of the manor-house recently taken down is interesting, because, of the existing building, most likely only the porch and the hall (now divided into two rooms) date from the time of the first Washington grantee of Sulgrave.

On Aug. 15th, 1793, the Rev. Richard Wykham, then Vicar of Sulgrave, in a letter to Sir Isaac Heard, wrote:—"The arms of the *Wasshington* family (so spelled on six of the seven) were copied from some painted glass of the old manor-house in this village."

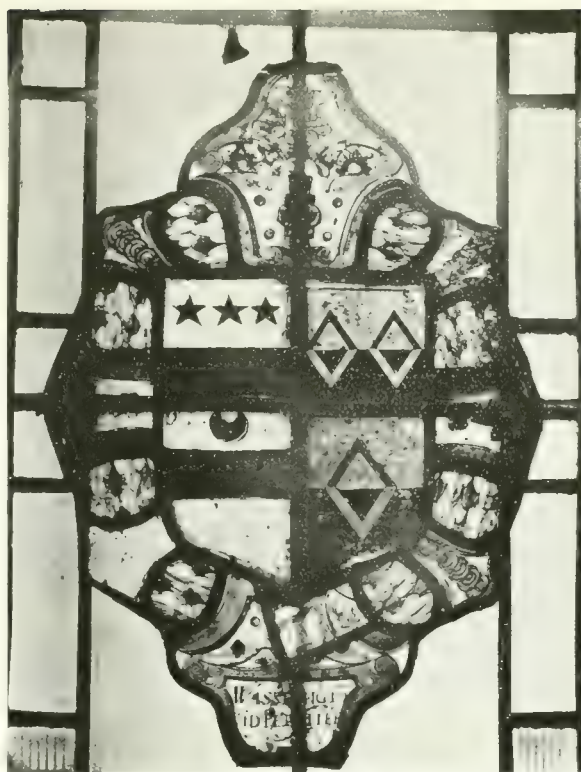
Although only four pieces of heraldic glass at Sulgrave manor-house were described in 1789, there were evidently at least seven.

When Washington Irving published, in

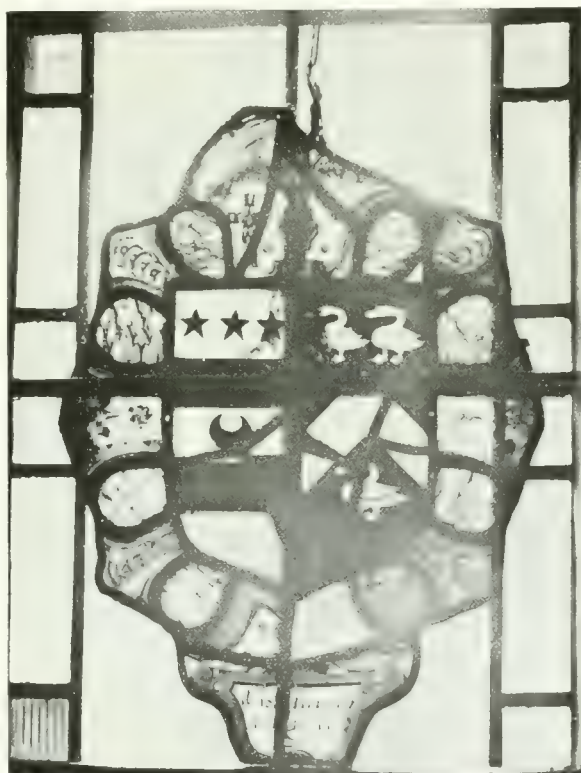
1855, the first volume of his *Life of George Washington*, he wrote the following:—"The writer of these pages visited Sulgrave a few years since. It was in a quiet rural neighbourhood, where the farm-houses were quaint and antiquated. A part only of the manor-house remained, and was inhabited by a farmer. The Washington crest, in colored glass, was to be seen in a window of what was now the buttery. A window on which the whole family arms was emblazoned had been removed to the residence of the actual proprietor of the manor."

About fifteen years before the date when Washington Irving wrote the foregoing, the entire manor of Sulgrave had passed from the Bartholomew family into the possession of Colonel H. Hely Hutchinson, of Weston-by-Weedon, not far from Sulgrave, in the county of Northampton.

Two at least of the Washington heraldic glass memorials were removed by Col. Hutchinson to Weston Manor-house. They were there in 1885, when Sir Henry Dryden gave a description of them, and illustrated one of them in *Northamptonshire Notes and Queries*, and they are most likely there now. Near to Weston



GLASS SHIELD AT FAWSEY CHURCH, TAKEN OUT OF SULGRAVE MANOR-HOUSE: ARMS OF WASHINGTON IMPALING ARMS OF PARGITER

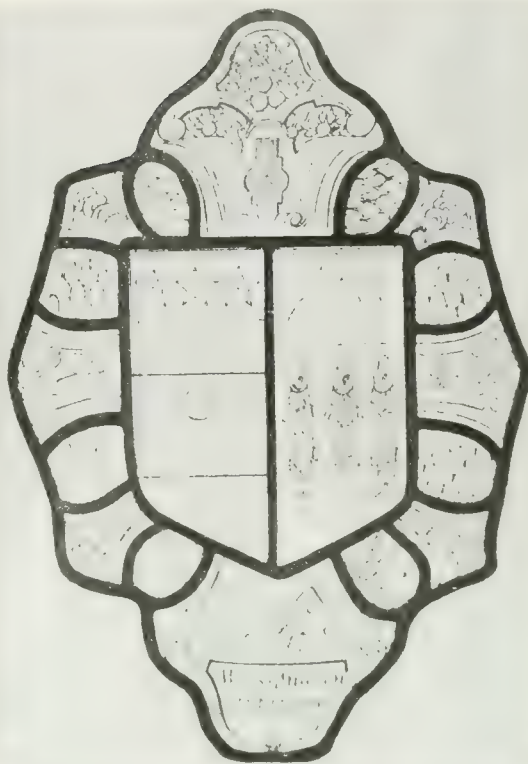


GLASS SHIELD AT FAWSEY CHURCH, TAKEN OUT OF SULGRAVE MANOR-HOUSE: ARMS OF WASHINGTON IMPALING ARMS OF LIGHT

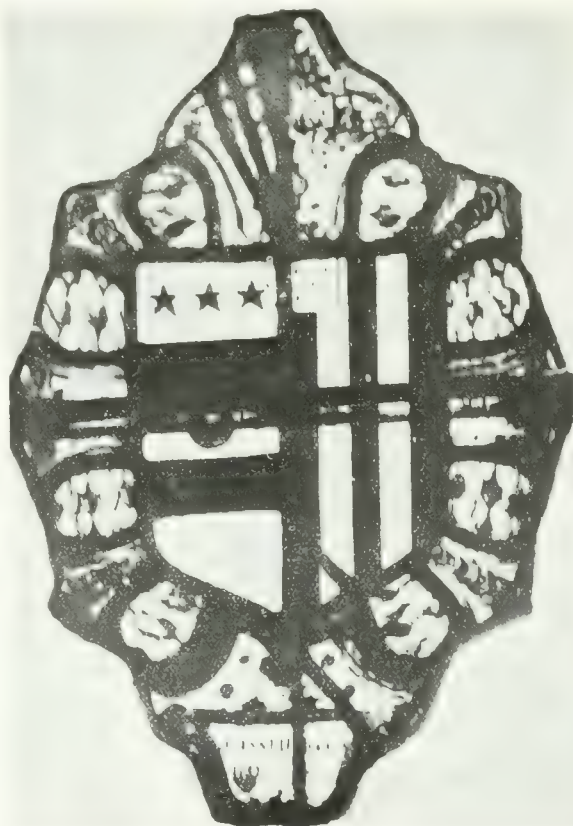
and to Sulgrave is Fawsley, and in the windows of Fawsley Church are numerous coats of arms connected with the Knightley family. Here also are six heraldic compositions of the Washingtons of Sulgrave, two of which are undoubtedly those described in the *Gentleman's Magazine* in 1789 as then being in the kitchen window of Sulgrave Manor-house. There is no genealogical reason why these shields should be in Fawsley Church; and the way in which they are hung inside, and not inserted in the windows, supports the conclusion that they *all* came from Sulgrave.

Each shield displaying the coat of arms is surrounded by elaborate mantling or by a wreath attached to the shield by clips or scrolls, so that they might be termed heraldic compositions, which are roughly oval in form. Seven of these compositions measure 1 ft. 7½ in. by 1 ft. 1¼ in., while the shield measures 8½ in. by 7¼ in., and the wreath is of steel-coloured blue with inserted small leaves of green colour.

The one composition which differs from the other seven, measures 1 ft. 6½ in. by 1 ft. 1 in. The upper side of the elaborate mantling round the shield is white, and the



Washington Arms impaling those of Kytson, at Weston Manor-house



Heraldic Glass at Fawsley Church Washington impaling Newce

undersidewhere returned over is crimson, while the outlines are in dark brown. The shield measures 6¼ in. by 4¾ in., and displays—Argent, two bars gules, in chief three mullets of the second, with a crescent gules at the fesse point. The crest appears to be not a raven, but an eagle proper, rising from a ducal crown on a helmet. On a scroll below the shield is WASSH[INGTON]. This shield would be the first in chronological order, and the crescent at the fesse point denotes that Robert Washington, of Tewitfield and Warton, in North Lancashire, the grandfather of the first Washington owner of Sulgrave, was the second son.

John Washington, son of Robert, married Margaret Kytson, and this alliance is recorded on a composition at Weston. The Washington coat of arms impales—Sable, three trouts or lucies hauriant in fesse argent, a chief or. Below the shield is inscribed WASHINGTON AND KITSON.

Lawrence Washington, twice Mayor of Northampton, and purchaser of Sulgrave, was the son of John and Margaret Washington, and he married for his second wife Amee Parigiter. His eldest son was Robert, who married Elizabeth Light, of Radway Grange, and

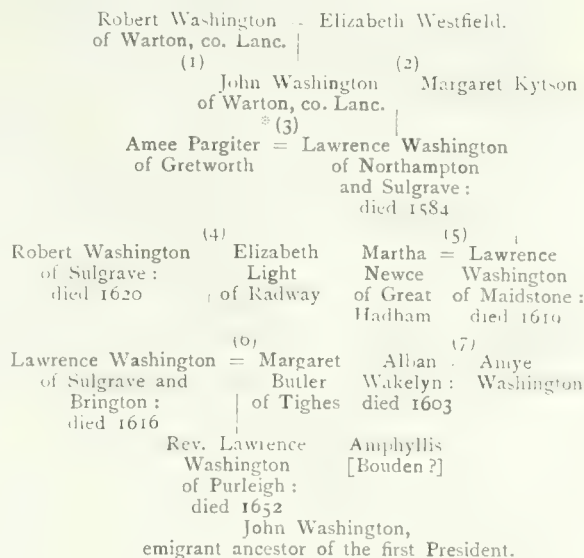
## Heraldic Glass Memorials

who sold Sulgrave in 1610. Another son of Lawrence and Amee Washington was Lawrence, who married Martha Newce, of Great Hadham. All these three marriages are recorded in the glass shields at Fawsley Church. In each case on the dexter side appears the Washington coat of arms with the crescent at the fesse point impaling (1st) barry of four or and sable three mascles, two and one counterchanged for Pargiter, with the inscription below—WASSHINGTON AND PERGITER : (2nd) gules, a chevron between three swans argent for Light, with the inscription below—WASSHINGTON AND LIGHTE ; (3rd) sable, two pallets argent, a canton ermine for Newce, with the inscription—WASSHINGTON AND—.

Lawrence Washington, eldest son of Robert and Elizabeth (*née* Light), married Margaret Butler; and the Butler coat of arms—azure, a chevron between three covered cups or—appears impaled by the Washington coat on a glass shield at Weston, and above is the date 1588.

The two remaining heraldic compositions are at Fawsley Church. One has the date 1588, and displays on the dexter side of the shield argent, on a cross sable five lions rampant or, for Wakelyn, impaling the Washington coat of arms. Alban Wakelyn married Amye, a daughter of the Robert Washington who sold Sulgrave. Below this shield is a much-obiterated inscription which may be read : [A S]O[N OF] [WAKE]LYN M[ARRIED A S]PUNSTEAR OF WASHINGTON. It is no doubt the fourth heraldic composition mentioned in the *Gentleman's Magazine* in 1789. The remaining glass shield shows, by the wreath and scrolls and the measurements, that it was one of the Washington series, but a confused combination of quarterings of the Knightley family now occupies the shield, above which can be seen part of the Washington eagle crest. Five of these shields record the coats of arms of direct ancestors of the first President of the United States of America, because Lawrence Washington, who married Margaret Butler, was the grandfather of George Washington's emigrant ancestor. My readers will better

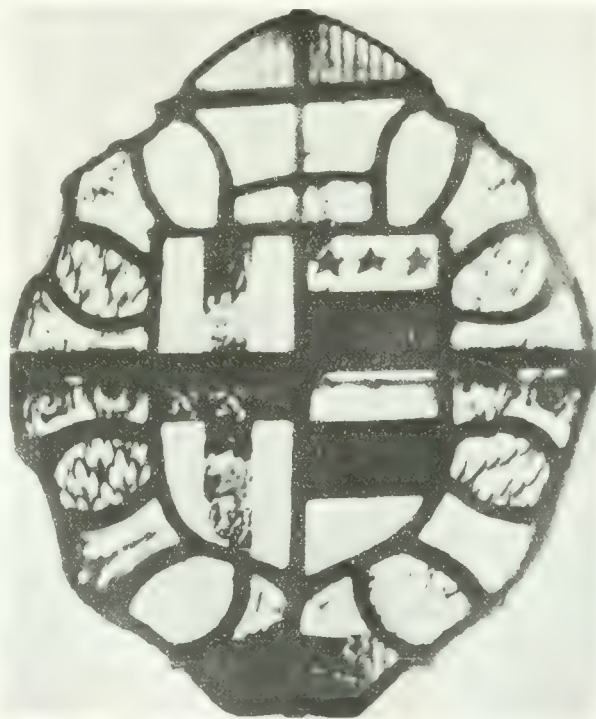
understand the marriage alliances by studying the following pedigree :—



Some authorities think that Robert, the second Washington owner of Sulgrave, built the manor-house, and their opinion is based chiefly on the fact that the two dated heraldic glass shields record the year 1588. My own opinion about the two dated shields is that they refer to the marriages and not to the erection of the manor-house. Lawrence Washington married Margaret Butler on August 3rd, 1588. I have not been able to ascertain the date of the alliance between Alban Wakelyn and Amye Washington, but the year 1588 is not at all unsuitable.

There are still two Washington coats of arms at Sulgrave manor-house, outside the porch, which is the oldest part. They are in the spandrils of the arch, one on each side of the doorway, the charges being cut deeply into the stone. The one on the left formerly showed the crescent, but it is now very much worn; the one on the right has the mullets and bars without a crescent at the fesse point.

[I desire to thank Sir Charles Knightley for permission to publish illustrations of the glass shields at Fawsley, and Mr. T. C. Pinny for the use of his negatives.]



WAKELYN AND WASHINGTON ARMS AT FAWSLEY



## Queen Anne Silver

By Cecil Boyce

QUEEN ANNE silver is always in fashion—never more so than at the present moment—and therefore, instead of roaming at large through the treasures of old plate—Elizabethan salt-cellar, Henry VIII. seal-top spoons, and what not—now on view in the cabinets of the Goldsmiths and Silversmiths Company (112, Regent Street), I propose to confine myself to the silver of this one period. It was a great period, giving birth to work, unique in certain characteristics, which, in its happy combination of beauty with utility, has never been surpassed. The state exigencies that forced the Government of William III. to decree that all silver-plate should be made up of a higher standard than the coin of the realm, proved a blessing in disguise to the silversmiths. The law to this effect was passed in 1697, and not repealed until 1720, and so, during these twenty-three years, including the whole of the reign of Queen Anne, the silver used in making plate was more pure than during any other period in English history. But silver is a comparatively soft metal, and the absence of the normal amount of harder alloy rendered it more susceptible to wear, and so the silversmith perforce was compelled to modify his designs and simplify the forms of his pieces, so that they could

be shorn of all elaborate ornamentation which would wear easily. Thus, at about the time when such articles as tea, coffee, chocolate, and sugar were coming into general use in English polite society, and the amenities and refinements of the dinner-table were beginning to be understood and appreciated, the English silversmiths were compelled to ignore their fondness for exuberant decoration and largely concentrate their efforts to achieve beauty on the symmetry and good proportion of their pieces. This limitation inspired that refined and artistic sense of design so characteristic of the best Queen Anne silver.

Some of its forms are borrowed from earlier periods. Thus, at the Goldsmiths and Silversmiths Company are two fine sets of trencher-salts—one of four circular salts, each  $2\frac{3}{4}$  inches in diameter, made by Nathaniel Locke in 1707; and the other of the same number of ovals, each  $3\frac{1}{4}$  inches long, dated 1698, and bearing the maker's mark of Samuel Hawkes. In this instance the Queen Anne pieces belong to the earlier and more usual type, the circular form having been more or less in vogue since the beginning of the seventeenth century. This particular set, however, is heavier than usual, and is in exceptionally fine condition, the hall-marks, set under the bowls, being still well and



SET OF CIRCULAR TRENCHER SALTS  
BY NATHANIEL LOCKE, 1707

SET OF OVAL TRENCHER SALTS  
BY SAMUEL HAWKES, 1698

## Queen Anne Silver

clearly defined. The oval salts are far more uncommon, and it would be difficult, if not impossible, to duplicate such a set, the quaintness and originality of which give them a unique appeal to the eyes of the collector.

Equally simple in their design are the pair of well-proportioned tumbler cups, fashioned in 1710 by that well-known silversmith Anthony Nelme. In all probability one may also give him credit for the arrangement of the contemporary coats of arms engraved on the cups.

These are admirably set out, the elaborate borderings encircling them converting them into highly effective pieces of decoration, nicely proportioned to the size of the cups, and affording relief and contrast to their plain surface. Another type of cup is shown in the two-handled cup with cover, gilt, decorated with cut-card and bead ornamentation in applique. It is an early and rare piece belonging to the period of William III. These covered cups, intended for the hot drinks and possets so dear to our forefathers in the times when tea and coffee were either unknown or used by only a small portion of the wealthier classes, remained in vogue for many decades. Their forms, without being greatly modified in their essential features, responded to the vagaries of contemporary taste, so that the bowls and handles vary in their lines according to their periods, and their decoration is continually changing. The William III. example is unusually elegant in its shape, and bears evidence in its symmetrical proportions to that fine feeling for form which was to come to full fruition during the Queen Anne period. The bold and appropriate applique ornament and bead-work enhance its æsthetic effect, but this is mainly attained by its good lines. In the George I. "Cup and Cover" this principle is carried further, for all its



ONE OF A PAIR OF TUMBLER CUPS

BY ANTHONY NELME, 1710

that chaste simplicity of design evolved by the Queen Anne silversmiths to meet the difficulties caused by the use of the purer metal.

The octagonal coffee-pot, with half-skirt border, is dated just one year earlier, and is made to conform to the same conditions. In designing tea and coffee pots silversmiths had no traditions to guide them,

neither of the beverages making its appearance in England until about the middle of the seventeenth century. Both tea and coffee pots, as originally evolved, were tall and upright vessels, but while the former have altered, the latter have retained their original shapes. The distinction between them dates from about the reign of Queen Anne, when teapots began gradually to assume the proportions of those of to-day. The George I. example in the Goldsmiths and Silversmiths Company's exhibition, while conforming in its main proportions with the standard examples of its time, is unusual in its broadened base, and was obviously made to harmonise with the bulged octagonal teapots of the same date. Though quaint rather than beautiful, it is a piece which, from its uncommon form, will arouse the cupidity of a collector, and should find its way into either a public or private museum.

The snuffers, with octagonal stand, are the work of Lewis Mettayer, 1708, and



SNUFFERS AND STAND

BY LEWIS METTAYER, 1708

worthily maintain the high reputation this silversmith gained for the excellence of his craftsmanship. Severely plain in design, the moulded borders and baluster-stem support are almost the only attempts at ornament; but the lines of the piece are so good that more ornate decoration would be superfluous. Equally characteristic of the Queen Anne period is the set of



OCTAGONAL COFFEE-POT, 1714



TWO-HANDLED CUP AND COVER  
PERIOD OF WILLIAM III.



SET OF THREE SUGAR CASTORS

BY AUG. CORTAULD, 1713

## *Queen Anne Silver*

three sugar castors, the work of the well-known Aug. Corntauld, and dated 1713. The centre castor is  $8\frac{1}{2}$  in. high, and the side castors 2 in. less. Like coffee and tea pots, castors were late seventeenth century innovations, and in the reign of Queen Anne they attained their most chaste and elegant, if not their most ornate, forms. In the present examples the maker has kept the bulged octagon bodies severely plain, and they thus form a more effective setting to the rich pierced worked tops. This rule was often ignored in later times, and many beautiful plain pieces have been ruined by having their bodies decorated, through the folly of owners desiring to have their plate conform with the fashions of their day. The height of the castors is also a Queen Anne characteristic, the earlier castors being generally more squat, and consequently not so well proportioned.

Though Queen Anne by virtue of its date (1704), the tankard with cover



TANKARD WITH COVER, 1704



CUP AND COVER, 1715

belongs more to the style in vogue during the reign of William III. This may be partly accounted for by its Scottish origin, it being the work of James Sympsone, of Edinburgh, at a time when English fashions did not penetrate to the Scottish metropolis with the same speed that they do to-day. The cut-card decoration, with gadroon wires round the foot and body, is highly effective, and the scroll handle is well proportioned to the size of the body. One of the attractions of this interesting piece is its exceptionally fine condition; it is perfectly hall-marked and practically in a mint state.

Numerous other interesting pieces at the Goldsmiths and Silver-smiths Company equally deserve mention, but lack of space forbids their inclusion, and sufficient examples have already been given to illustrate some of the most characteristic features of domestic plate in Queen Anne's reign, the period to which so many of our most useful and beautiful modern types owe their origin:

# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## MARK ON BRISTOL TEA SERVICE.

DEAR SIR,—I have in my possession a very beautiful Bristol tea service, of which I enclose a photo of the marks. Can any of your readers decipher the signature? It has been pronounced by the curator of one of our most famous museums to be of absolutely the first quality, and *he* thinks the name is meant for R. Champion (the tiny "p" being inserted above). Can any of your readers throw any light on this?

I should add that the service of thirty-eight pieces was left my late husband by an old lady who had a very fine collection, inherited from her father-in-law, Thomas Butts Minter, Master-General of the Forces,

## UNIDENTIFIED PORTRAIT (No. 303).

DEAR SIR,—When in Aylesbury some years ago I found two portraits, very fine drawings in oil. Enclosed is a photo of one of them, the other is presumably his wife. Can any of your readers inform me who this is, and the artist?—Yours respectfully, G. NORMANTON.

## UNIDENTIFIED PAINTINGS (Nos. 304 AND 305).

DEAR SIR,—I venture to send photographs of two pictures in my possession. I do not know when they came into my house nor whence they came, so they must have been there for a very considerable time.

The portrait group of artists is finely painted, but there is nothing to show whom it represents. The



MARK ON BRISTOL TEA SERVICE

the friend and patron of William Blake, who died early in the nineteenth century (a very old man). I have reason to think it may have been bought direct from the factory.

Yours faithfully, MARY COLVILLE HYDE.

portrait of the lady, which there is good reason to believe to be by Romney, was called at home a portrait of Elizabeth Farren, Countess of Derby, but it is quite unlike authentic portraits of her.

I am, dear Sir, yours faithfully, "ENQUIRER."



PORTRAIT OF A LADY

BY GEORGE CHINNERY

*In the possession of Mrs. Norman Thorpe*





(303) UNIDENTIFIED PORTRAIT

THE GORGET (April, 1919).

DEAR SIR,—It is to be regretted that Mr. W. B. Redfern did not add one item to his interesting remarks on this subject. As one meets with so many cases of incorrect disposing of the gorget (*i.e.*, the gorget proper, not the “toy” variety), it would be

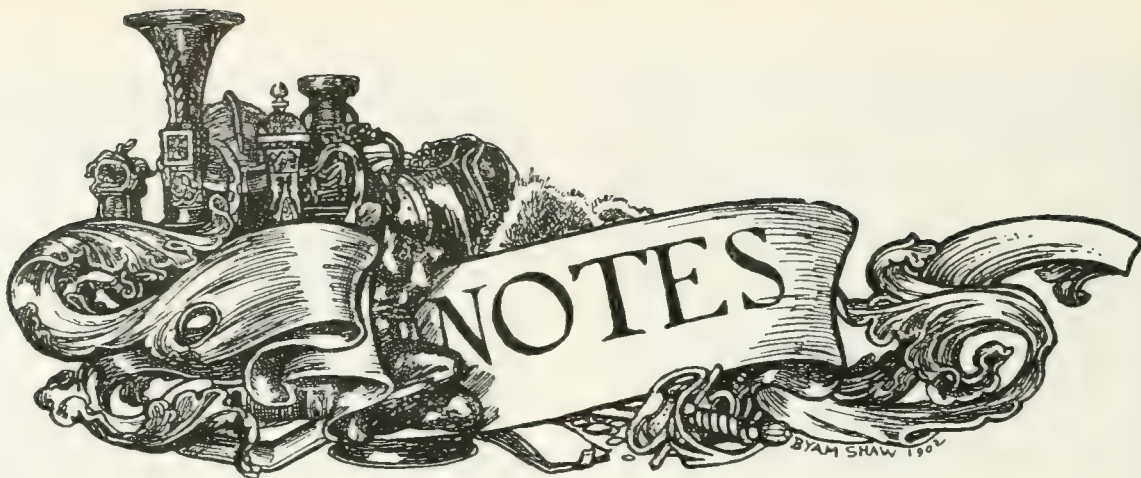


(304) UNIDENTIFIED PORTRAIT

as well to inform the persons at fault that this piece of armour was worn under the breast-plate and not over it.—Yours faithfully, F. GORDON ROE.



(305) UNIDENTIFIED PAINTING



A REFERENCE to barbers' "reminder" bowls in pottery, on page 199 of your December issue, recalls the fact that, in 1903, I purchased a pewter specimen at Sotheby's, bearing the engraved inscription, "Sir, your quarter is up!" I have not met with another example in pewter, and the enclosed photograph of my bowl may be of interest. It is 5 in. in diameter, 3 in. high, and is unmarked; but I take it to be late eighteenth century.—WALTER G. CHURCHER, Joint Hon. Secretary, The Society of Pewter Collectors.

A BEAUTIFUL example of a carved door exists at St. Michael's, Berechurch. It is ornamented with panels alternately presenting the linenfold and parchmin patterns, one of which has been replaced at no recent date by a fragment carved with a Gothic arch, inserted on its side in order to accommodate the space. It is worth while to draw the attention of connoisseurs to this relic, as the little Essex church might easily be missed by searchers after the picturesque. The name Berechurch—which, by the way, has been explained to mean "a church in the corn-fields"—recalls the vicissitudes of a family quite after the heart of Sir Bernard Burke. The hall was conveyed by the monks of St. John's Abbey at Colchester to the then Lord

Chancellor, Thomas Audley (1488–1544), best known to us to-day, perhaps, as the Baron Audley of Walden, who was a factor in severing no less than two of Henry VIII.'s nuptial knots, having carried through Parliament the Act for the dissolution of the marriage with Anne of Cleves, and having passed judgment on the ill-fated Catherine Howard. The collateral descendants of the Chancellor held the manor for some generations, until the line failed in 1714 with Henry Audley. This "weak and wicked man" (as Morant dubs him) played such havoc with his estates that he eventually became a Fleet prisoner. The story goes that a friend called accidentally to see him, and was horrified to find him dead and about to receive a pauper's funeral. Communications with the widow, Elizabeth, daughter of Philip Smythe, Viscount Strangford, from whom the deceased had been parted for some time, elicited the sum of £80 for his obsequies, which were celebrated at Berechurch, where his ancestors rested in their own chapel.

Owing to pressure on our space, we were unable to mention that the



BARBER'S "REMINDER" BOWL

PEWTER

#### Plates in the June Number

three colour plates, *Evening, or the Sportsman's Return*, *Black Monday*, and *Venus and Cupid*, were reproduced from originals in the collection of Mrs. Mango, whilst the original of the plate of *Lady Durham*, by S. Cousins, after Lawrence, is in the possession of the Earl of Durham.



STATUARY MARBLE CHIMNEY-PIECE      DESIGNED BY ROBERT ADAM      IN THE LONG GALLERY, SYON HOUSE

THE seaside village of Blakeney, Norfolk, is so largely frequented by the summer artist that it is unnecessary to dilate upon its scenic possibilities. It possesses a fine Perpendicular church (in the course of the restoration of which the lid of a mediæval censer was discovered) and a rectory containing Gothic beams and heavily framed panelling of an early type. It has also a Guildhall down on the quayside. I made a pilgrimage to this, and found it to be an oblong building of stone, approached through a doorway with decayed mouldings. The act of pushing open the door expelled a breath

Water from  
Stones: a  
Neglected Relic

of dank air, whilst the light thus admitted—the sole illumination—revealed a fifteenth-century interior, with stone pillars supporting groins of red brick, which literally glistened with water. No edifice, however strongly built, can be expected to face with impunity such conditions as this forgotten relic of mediæval domestic architecture has been doomed to undergo. I understand that an offer of £500 was made by a public-spirited person towards having the place repaired and used for parochial purposes. The offer was refused, and the fund devoted to another source. Perhaps this note may have some effect in directing attention to the plight of the edifice.—CRITICUS.



THE British schools were well represented at King Street on April 4th. Two drawings by Copley Fielding, *Pictures and Drawings* views in the *Isle of Wight* and *On the Beach at Folkestone*, both about 7 in. by 10 in., went for £71 8s. and £89 5s.

These formed part of the Martyn Kennard collection. Other drawings from the same hand were included in different properties. *A Bay Scene with Boats: Sunset*, 6½ in. by 10 in., made £152 5s.; *Near Littlehampton*, 1833, 10 in. by 14 in., £157 10s.; and *Arundel*, 8½ in. by 12½ in., £65 2s. By Birket Foster, three vignettes of *A Relic of the Past*, *Abbotsford*, and *Melrose*, secured £50 8s., £110 5s., and £100 16s. respectively; whilst *Feeding Ducks*, 5 in. by 7 in., brought in £152 5s.; *Young Anglers*, 5½ in. by 7½ in., £99 15s.; and *The Fisherman's Return*, 5 in. by 7 in., £86 2s. Turner was represented by two small specimens: *Shakespeare's Tomb*, vignette, £71 8s., and *The Meet of the Greta and the Tees*, 3¼ in. by 6 in., £125 15s. Other items were a *Portrait of Senora Eleanor Duse*, by J. S. Sargent, charcoal, 23 in. by 16½ in., £199 10s.; *Flotsam and Jetsam*, by W. McTaggart, 1879, 21½ in. by 15 in., £299 5s.; *View in an Old Town*, by S. Prout, 17 in. by 11¼ in., £99 15s.; *Partridges*, by A. Thorburn, 1892, 27½ in. by 46 in., £168; and *Fittleworth Common*, by E. M. Wimperis, 13 in. by 21 in., £120 15s.

Taken as a whole, the pictures did not maintain a high standard. Mention is due, however, of *Three Peasant Children seated on a fence*, by T. Gainsborough, 23 in. by 17¾ in., Allnutt collection, 1863, £99 15s.; *A Ship Entering Port*, by F. Brangwyn, 1894, 50 in. by 39 in., £336; *Harvest Time*, by W. Shayer, sen., panel, 15½ in. by 19½ in., £105; *A Piping Shepherd Boy*, by D. A. C. Artz, 43 in. by 31 in., £105; and *Un Prêche*, by A. Legros, 1871, 28½ in. by 37 in., £378.

Messrs. Puttick & Simpson included a few works belonging to the Ladies Lindsay in their auction on April 9th, and secured £126 for a *Portrait of a Gentleman wearing black dress with lawn collar*, by Dobson, 41 in. by 33 in. On the following day Messrs. Robinson, Fisher & Harding offered a miscellaneous collection, when *A Canal Scene*, by Turner, brought in £152 5s., and *An Interior of a Barn*, by Isaac Van Ostade, signed and dated, panel, 29 in. by 22 in., £136 10s. A *Portrait of Mrs. Wright, of Lenton Hall, Nottingham*, by

Hoppner, 30 in. by 25 in., realised £882. It represented an ancestress of John Wright, afterwards John Wright Osmaston, of Osmaston Manor, and belonged formerly to John Ray, Esq., and his son, the Rev. G. H. Ray, of Heanor Hall, at whose decease it came into the possession of the late owner.

The King Street sale of the 7th presented but few outstanding items, although cursory reference may be made to a drawing by C. Robinson, 1888, *The Faithful at Prayer*, 36 in. by 52 in., £136 10s., and a *Portrait of a Gentleman*, by A. de Vries, 26 in. by 23 in., £105. Far more importance attached to the auction on the 11th, which commenced with pictures belonging to the late Sir F. B. Palmer, amongst which priority was accorded to the panel by Roger Van der Weyden of *The Madonna and Child*, 33 in. by 27 in., £4,200. Four lots were concerned with the Early Catalan school, all the examples except the last-named having been exhibited at the Spanish Old Masters, Grafton Galleries, 1913-14. The first consisted of a set of four panels, 37 in. by 19¾ in. each, showing the *Legend of St. Ursula*, £609, followed by the *Madonna and Child Enthroned*, panel, 65 in. by 44 in., £924; *St. Michael and the Dragon*, 69 in. by 32 in., £399; and *The Birth of St. John*, 40 in. by 20 in., £462. A triptych of the school of Gheerard David, panel, centre 31½ by 21½ in., made £525; and a panel of *Christ Triumphant over Sin and Death*, Early German school, 31 in. by 45 in., £472 10s. The latter picture bears an inscription commemorating the death of Frau Elizabeth Hartlungen the Elder, 15th April, 1530, and of her husband, Heronimus Hartlungen the Elder, Baron and Rentmaster of Iselen, 9th May, 1539. From various sources came *Two Children with a Negro Page in the gardens of a Palace*, French school, 67 in. by 62½ in., £189; *Don Quixote, in green dress*, by F. Goya, 17½ in. by 13 in., Grafton Galleries, 1913-14, £210; *David Hume, Esq.*, by Gainsborough, 29½ in. by 24½ in., £84; *Children teasing a cat*, by Raeburn, 35 in. by 27 in., £120 15s.; *Men-of-War, Boats, and Figures on the Dutch Coast*, by W. Van de Velde, grisaille, panel, 29½ in. by 41½ in., £609; *John, 3rd Duke of Rutland*, by Prince Hoare, 29 in. by 25 in., £168; *Procession of Triumphal Cars in the Piazza of St. Mark's, Venice*, by F. Guardi, 25½ in. by 35½ in., A. S. Wortley collection, £430 10s.; *Woody Landscape*, by P. Koninck, 52 in. by 64½ in., £1,260;

*A group, representing Sir Joseph and Lady Scott with Parson Wilder*, by T. Beach, 54 in. by 60 in., £105; *Admiral Sir George Cockburn, of Langton*, by A. W. Devis, 36 in. by 28 in., £304 10s.; and *Peacock and Poultry*, by M. d'Hondecoeter, 64 in. by 84 in., £273. £997 10s. was bid for Beechey's *Portrait of Anne, Countess of Newburgh*, 94 in. by 57½ in., from the Egremont collection; whilst £1,575 was given for the same artist's *Portrait of the Misses Ann and Augusta Coventry, granddaughters of the 6th Earl*, 49½ in. by 39½ in., which belonged to the late Mrs. F. de B. Hancock. Catalogued as the property of a nobleman, a *Portrait of the Artist*, by Rembrandt, panel, 18 in. by 15½ in., also realised £1,575; whilst a similar sum secured Raeburn's *Portrait of Miss Charlotte Monro*, 1782-1822, wife of L. H. Ferrier, and great-grandmother of the late owner, Capt. Alan Ferrier, 29 in. by 24 in. From a different source came G. Romney's *Mrs. Freeman*, 35 in. by 27½ in., £2,467 10s.; W. Owen's *Mrs. Heathcote*, 29 in. by 24 in., £252; B. Van der Helst's *Portrait of a Cavalier*, signed with monogram and dated 1667, 27¾ in. by 23 in., £892 10s.; J. Van Ruysdael's *Landscape with Sheep*, panel, 11 in. by 13 in., £131 5s.; and Wouvermans' *Hawking Party before a Mansion*, 30 in. by 39 in., £105. Another example of d'Hondecoeter appeared in Lord Belper's collection, *Domestic Poultry*, 47 in. by 54 in., which fetched £525; whilst the names of Cuyp, *A Hilly Landscape*, 39½ in. by 55½ in., £120 15s.; J. Jordaens, *Portrait of a Gentleman in grey dress with fur-lined cloak and hat*, 31½ in. by 25½ in., £210; Perugino, SS. *Jerome, Mark, and Gerardus Gredus*, panel, 53 in. by 57½ in., bearing a signature, "Pietro Perugino, 1512," at one time in the Rinuccini Gallery, its attribution being dealt with by Dr. Borenius in Crowe and Cavalcaselle's *History of Painting in Italy* and in *History of Painting in Northern Italy*, £325 10s.; and the school of Pontormo, *View in Florence*, panel, 33½ in. by 28½ in., £325 10s., were also represented. A number of pictures from the Camperdown collection included *An Interior of an Apartment*, by Q. Brekelenkam, panel, 17½ in. by 14 in., £525; *Sir David Wilkie, R.A.*, by A. Geddes, 1816, panel, 26 in. by 19 in., Glasgow, 1911, £325 10s.; *A Common Scene*, by J. Van Goyen, panel, 9¾ in. by 16 in., £336; *Head of a Cavalier*, by F. Hals, 14 in. by 11 in., £2,310; *Portrait of a Gentleman in black dress*, by B. Van der Helst, 41 in. by 35 in., £630; *Tavern Interior*, by P. de Hooghe, panel, 19½ in. by 15½ in., £357; *Figures seated round a table in a courtyard*, by Metsu, 25 in. by 27 in., £399; *The Prodigal Feasting*, by the same, 30 in. by 23½ in., £420; a pair of *Camp Scenes*, by J. B. Pater, panel, 9 in. by 13 in., £1,785; *The Father of Rembrandt*, by Rembrandt, panel, 7¾ in. by 6½ in., £462; *The Rat-catcher*, by Jan Steen, 21½ in. by 17 in., £493 10s.; and *Interior of a Guard-room*, by G. Terburg, 22½ in. by 30 in., £357. An Early English pastel, *Portrait of John Flaxman, R.A.*, oval, 9½ in. by 8 in., secured £105. Six drawings belonging to a gentleman were noteworthy. They were a pen-and-ink study, probably for the etching of *The Man of Sorrows*, by Dürer, 8¾ in. by 5¾ in., Hibbick, of Hamburg, £325 10s.;

*Head of the Artist*, by Raphael, pencil, Wellesley, 10½ in. by 7½ in., £399; *Woman seated at a window*, Rembrandt, sepia, 6¾ in. by 4¾ in., £399; *A Landscape with two kneeling figures in the foreground*, by Titian, pen and sepia, 9¼ in. by 8½ in., Mariette, Esdaile, B. West, Sir T. Lawrence, and Wellesley (a copy by Watteau is in the Louvre), £388 10s.; *Portrait of John Caciossin*, by Van Dyck, sepia, 10 in. by 6¾ in., Mariette, Lawrence, King of Holland, and Leenbruggen (engraved by Demarteau), £861; and *Queen Henrietta Maria and Child*, by Watteau, after Van Dyck, black and red chalk, 12 in. by 9 in., W. Russell, £399.

The proverbial apathy attaching to a Monday sale was illustrated once more on the 14th, when only one lot aroused any marked attention, in this case being a triptych of the Flemish school, panel, centre-piece 34½ in. by 22 in., £220 10s. A few interesting items figured on the 16th, when the late Sir Henry Hawley's property came under the hammer. A *Portrait of St. Donatiani of Bruges*, by Cornelius Van Haarlem, after Van Eyck, panel, 12 in. by 9 in., ran up to £399, and a *Portrait of a Woman in brown dress*, by Rembrandt, 24 in. by 19½ in., realised £735. From another source, a *Portrait of Mrs. Seaforth and Child*, by Sir J. Reynolds, 56½ in. 44 in. (engraved by J. Grozer), made £525. A similar sum was secured by Seghers' *View of a Town on a River*, panel, 27½ in. by 46½ in.; whilst Gonzales Coques' *First Earl of Carnarvon and Family and friends at a repast in a dining hall*, 31½ in. by 40 in., was knocked down for £441.

Comparatively few canvases realised recordable amounts at Christie's on April 25th. Two Starks, *Scene in Windsor Forest*, 17 in. by 23 in., and *A Woodland Scene*, panel, 9¾ in. by 13½ in., realised £210 and £120 15s. respectively. £157 10s. was the highest bid for Constable's *Lock on the Stour*, 40 in. by 49½ in., and Courbet's *Winter*, 12 in. by 15½ in.; whilst £147 purchased *The Road to the Village*, by A. Hervier, 1858, 18 in. by 44 in.

Mr. Dowell, of Edinburgh, disposed of many modern pictures on the next day, prominent amounts being £273 for Hugh Cameron's *Evening*, 15½ in. by 21½ in.; £472 10s. for McTaggart's *Young Bait Gatherers*, 15½ in. by 11½ in.; and £210 for his water-colour, *Boys Bathing*, 15 in. by 10½ in.

If we except a *Portrait of the Duchess of Richmond*, by Van Loo, 49½ in. by 33 in., which made £441, there was little of importance in the late Hon. Mrs. Percy Mitford's property, which appeared at King Street on the 28th. From other sources, a self-portrait of Gainsborough du Pont, 29½ in. by 24½ in., mentioned by Fulcher, sold for £178 10s.; and a *Portrait of Mrs. Mary Elizabeth Watson*, by Gainsborough, on copper, 5 in. by 4 in., £120 15s. The May picture sales commenced at King Street on the 2nd with the important collection belonging to the late C. D. Rudd. The third lot realised £756. It was Rosa Bonheur's *Scottish Raid*, 20 in. by 35½ in. (engraved by C. G. Lewis). Other drawings included *On the Downs*, 1833, 12 in. by 17½ in., £892, and *Lock Katrine*, 1838, 12½ in. by 16¼ in., £504, both by Copley Fielding.



BOW FIGURES OF "SUMMER AND AUTUMN," SOLD AT CHRISTIE'S ROOMS FOR £3,780

THE important collection belonging to Mr. R. M. Wood came up at Christie's on May 27th, realising a total of nearly £25,200. The highest price was secured by a pair of Bow figures of "Summer and Autumn," 13 in. high, £3,780. We are able to illustrate this pair by courtesy of Messrs. Stoner & Evans. A set of ten Chelsea figures of "Apollo and the Muses," by Roubilliac (impressed R), 15 in. high, ran up to £2,625, and a shepherd and shepherdess, 13½ in. high, from the Lord Arundel of Wardour and J. H. McLaren collections, £1,522. Other notable pieces of Chelsea comprised a pair of groups of "Hercules and Omphale" and "Hercules and the Hydra," 13 in. high, £378; a pair of candelabra with figures of a sportsman and lady, 10 in. high, £966; a figure of an owl on a tree trunk (raised anchor mark), 7 in. high, £472 10s.; a pair of

Chinese pheasants on tree trunks, 9¼ in. high, £451 10s.; "Autumn," 12½ in. high, £315; a pair of figures of a lady and gentleman, 7¾ in. high, £388 10s.; "John Coan, English Dwarf," 12½ in. high, £386 10s.; a pair of cups, finely gilt, with garden scenes, etc., Willoughby Londen collection, £399; a dish, painted with an exotic bird, 11½ in. diam., ditto, £430 10s.; a pair of flat-shaped vases, painted with Teniers subjects, 6¾ in. high, Montague Guest collection, £483; and an inkstand, Massey Mainwaring collection, £420. £304 was paid for a Longton Hall vase and cover and a pair of beakers, 12½ in. by 8½ in. high (illustrated in *Longton Hall Porcelain*, by W. Bemrose, Plate XXII.); and £257 for a pair of Worcester shaped mugs, 5¾ in. high.

[Further sale notes are unavoidably held over until next month.]





BOTH Reynolds and Gainsborough were represented in the National Gallery, where, after all, it is becoming that our English masters should be represented completely, by large groups as well as single figures. Another Romney for the National Gallery Romney, on the other hand, until just now, was shown almost exclusively in the vein in which, to tell the truth, it is easiest to show him. That he was a painter of charming, if somewhat boneless women, was ably demonstrated; that he was capable of

fresh and honest interpretation and individual colour his admirable *Mr. and Mrs. Lindow* proved. To give him his due, moreover, his *Mother and Child* (1667) was evidence of true and tender insight. But the National Collection had nothing to indicate that Romney could paint the dignity and grace of manly youth, that he could well compete with Reynolds and Gainsborough in doing justice to the characteristic comeliness and breeding of the late eighteenth-century English gentleman. The newly acquired and most important *Beaumont Family*,



THE BEAUMONT FAMILY

BY GEORGE ROMNEY

AT THE NATIONAL GALLERY

however, proves that Romney was well able to hold his own with such formidable rivals in the interpretation of that pleasant character.

The *Beaumont Family* is a memorial of the family of Richard Beaumont, of Whitley Beaumont, Wakefield. By an accident of time, Romney had to introduce the unsatisfactory expedient of the portrait within a portrait to complete his group. Through a curious oversight in the published descriptions of this picture in the Royal Academy *Old Masters Catalogue* of 1910, and in Messrs. Ward and Roberts's *Catalogue Raisonné* of Romney's work, the significance of and excuse for the presence of a painted canvas within the picture were unexplained. The group was painted between 1776 and 1778. The people it was to depict were Richard Henry Beaumont (1749-1810), Charles (1750-1774), Thomas (1751-1782), John, Elizabeth (1753-1814), their sister and her husband, Lieut.-General George Barnard (or Bernard), whom she married in 1774. Their places in the group are:—Thomas, in profile, on the left; next him, Richard; in the centre, leaning on his sister's chair, John; Elizabeth is obvious, and her husband stands nearly full-face in the right background, holding the canvas on which Charles is represented. Of these, it will be seen at once, Charles had died two years before the picture was begun. Hence Romney's necessity to resort to an image of him other than one of his own created from his own vision. The author of the portrait which Romney copied is said by Roberts and McKay to be Romney himself. But this should not be taken too seriously. The picture is still in the family's possession.

The period of Romney's work to which the *Beaumont Family* belongs was his most successful and his best. He was just over forty. He had but recently returned from Italy, and the ball seemed fairly at his feet. Embarrassments which had overcast his prospects were lifting; patronage from high quarters flowed in; and enough of his earlier zest and freshness yet inspired him, between 1776 and 1780, to give an edge and firmness to his colour, design, and form. The germ of his later manner is no doubt apparent in the exaggerated gesture of the sister, whose grief is of the stage. Though Romney had not yet fallen under its spell, we can see that he was predisposed to Emma Hart's genius for posing.

The condition of this group is satisfactory and instructive. Not only can we appreciate the crisp decision of the painter's brushwork, his Sargent-like freedom of significant and summary interpretation—for example, in the right hand of the man in profile, on the left (Richard Beaumont) in his breeches and stockings—but also we can realise how high was his pitch of tone and colour. By this realisation we can infer how far we are from seeing the original effect of Reynolds's *Three Graces*. Moreover, the present condition of Gainsborough's *Baillie Family* and Sir Joshua's *Holy Family*, both skilfully and soundly freed, within the last few years, of obscuring varnish, fortifies the belief that, were it possible to treat the *Graces* as successfully, Reynolds's reputation would be as much enhanced as Romney's and Gainsborough's have been by the revelation of their proper pitch. For

ourselves, we class those whose taste runs to golden varnishes with those philistines who, for private preference or conscientious reasons, tamper with a text or touch up a picture to suit their personal taste. By now the craving for mellow, yellow pictures has become a habit, against which young painters periodically rebel, inveighing scornfully against old masters. But they would be juster to their dead brethren if they understood that in many cases the pitch aimed at by them was relatively as high as that of the Pre-Raphaelites or the New English Art Club.

THE Burlington Fine Arts Club has had many interesting exhibitions, among which may be included that of last winter, but few of the level of the present in its fine selection and quality. It is not a large exhibition which is here presented, but

it is a very choice one. It has the initial advantage of being concerned with one of the most wonderful creative periods in the whole story of art—with Florentine painting in the years preceding 1500; and though that period is not here fully represented—that were, indeed, too much to expect—though the sculptors are absent, and, in painting, Pesello's contemporaries, Domenico Veneziano, Piero Pollajuolo, and that fine Florentine painter Alessio Baldovinetti, we do get here a real insight into the character of Florentine art in a group of very remarkable paintings.

We commence, very properly, with Giotto, for Giotto Bondone is the initiator. His strong personality is fundamental to Italian and, most of all, to Florentine art. He is represented here in Lady Jekyll's half-length figure of the Christ as *Salvator Mundi*, a refined and noble conception; and also in the work of his followers, especially of Agnolo Gaddi, who appears here in works from two famous collections—those of Mr. R. H. Benson and Mr. Herbert Cook.

Still more important is Masaccio, for this rare master, who stands on the threshold of the new movement in Florentine art, is here represented in the half-length of *God the Father*, lent by Mr. Ricketts and Mr. C. Shannon; and after Masaccio we step forward into the two movements, both of which find their place here—the one purely devotional, in the art of Fra Angelico, and, less directly, of his pupil Benozzo Gozzoli; the other naturalistic, realistic, almost scientific, in Pesellino, Piero di Cosimo, and Paolo Uccello. Seldom does the gentle Fra Angelico show such dramatic force as in his *Legend of S.S. Cosmo and Damiano*, a masterpiece of his art, which formed part of a predella over the high altar of S. Marco, and is lent by the National Gallery of Ireland. And we have here another masterpiece of a monk painter in the magnificent "tondo" of *The Adoration of the Magi*, the earliest extant work of Fra Filippo, and which the late Mr. Horne justly described as "incomparable."

But it is really the Florentine naturalists who amaze us here, most notably Uccello, and yet more Pesellino. For Pesellino here comes forward from an interesting painter of quite the second rank, far behind Botticelli, into the very first place, in such a wonderful creation as his little panel of the *Virgin and Child with Saints*, or his

great Cassone panels of the *Story of David*. In the first-named of these, notably in the heads S. Anthony Abbot and S. Jerome, his work is as fine as that of a miniaturist, the colour clean and fresh, the drawings superb. In the second we have a wonderful series of dramatic episodes, grouped into a whole of such decorative beauty that at a little distance we forget the detail, lovely though it is—the heroic and inspired figure of young David with his sling, the group of knights with lances at rest, who recall Pisanello's fresco—to enjoy the beautiful colour-pattern inwoven with the gold beneath.

A little before this we shall have come upon that *Coronation of the Virgin* by Lorenzo da Credi which belonged to the poet Samuel Rogers, who bought it in Rome, and hung it "at the foot of his bed, that he might see it on awaking in the morning"; and both this lovely devotional painting, with its tranquil landscape, and the Pesellino panels of *David*, come from the collection of Lady Wantage, the latter having been in the hands of the famous Florentine family of the Pazzi, till purchased early in the last century by the Marchese Luigi Torregiani, whence they came from the Palazzo Torregiani into the collection of their present owner.

Paolo Doni, called Uccello, has here a wonderful *Hunt by Moonlight*, which is fully on a level with his famous battle-pieces of the London, Louvre, and Uffizi galleries. Here, again, he shows his powers of observation: against the close forest trees, behind, the foreground is filled with the figures of running huntsmen, and the hounds strain at the leash, the horses are pulled back on their haunches while the "view-hallo" is given, and the whole is alive with movement.

Yet again, Piero di Cosimo, in his *Battle of Centaurs and Lapithæ* here, from Mr. Ricketts' collection, explains the secret of his place in contemporary art, far more than in his not very interesting *Story of Perseus* in the Uffizi, or *Minerva and the Flute* here exhibited. For this battle is as full of murderous realism as any work of Pollajuolo. On the right of the panel, Hercules, entering the scene, is finishing off a centaur with his club, while the next group depicts an unfortunate lady grasping her lapith male friend by the neck, while a centaur holds her by the legs, and yet another lapith, coming to the rescue, pulls the centaur backwards, and is literally biting off his nose. In the centre beneath we come to an exquisite little scene of pity and tenderness, where a female centaur, like the Procris of our gallery, holds in her arms a wounded satyr. Nor must we overlook the lapith in the background, who has just pitched a centaur headlong over the cliff, and is sending a rock after him to "make assurance doubly sure." The whole scene is conceived with a sort of fury of passion, but with vivid imagination and brilliant technical power.

Botticelli appears here indirectly in *The Marriage Feast of Nastagio degli Onesti*, a large panel which Mr. Horne attributed to his design, and in a not very interesting or convincing *Annunciation*, lent by Glasgow. But the real triumph of the exhibition rests with the group of artists who represent the movement towards scientific study and analysis of nature.

These last words bring Verrocchio's greatest pupil, Leonardo, into our thoughts; and it is satisfactory to find that, though the fourth centenary of this master, which has received full attention in Italy, has had a faint response in England, at least this exhibition makes up a very choice selection of his drawings in the Writing Room, lent by His Majesty the King, with which is included the grand cartoon of the *Virgin and Child with S. Anne and the little S. John Baptist*, lent by the President of the Royal Academy.

This forms an added attraction to an already most attractive display, and makes us wonder if it is too late to hope that some representative selection from the wonderful Windsor drawings to be shown within our National Gallery and in the present year, might mark our national appreciation of Leonardo's genius in art and science.—SELWYN BRINTON.

THE termination of the war appears hardly to have affected the foreign element in the International Society of Sculptors, Painters, and Gravers at the Grosvenor Gallery (New Bond Street). It is an unusually

good exhibition, but its strength is derived from English sources, and the absence of all the contributions gathered from continental artists would not materially affect the success of the display. Mr. Ambrose McEvoy, as usual, is profusely represented. He shows ten portraits, all of them interesting, and most of them highly attractive. The most important is the group of *Viscount Hinchinbrooke, the Hon. Drago Montagu, and Lady Faith Montagu, children of the Earl of Sandwich*, attired in fancy costume, a feature adding picturesqueness to the work, but making it less convincing. The grouping of the figures is easy and natural; the colour, centred by the scarlet doublet of one of the boys and the black doublet of the other, is pleasing. But it is a pretty picture rather than a great work of art. The same criticism applies to Mr. McEvoy's other works: their paint is thin and wanting in depth, their handling unduly slight. And so, though one must own the charm of the prepossessing *Mrs. McCalmont and Daughter* or the *Lady Helen Whitaker*, one is not quite convinced by them. Mrs. Annie L. Swynnerton paints with less allure, but is more sincere. Her laughing boy, *John, son of the Hon. G. Lambton*, was delightfully natural and unsophisticated. Her *July*, a large group of three girls and a boy in a landscape, appeared at first sight like a spontaneous expression of the gladness of youth and summer, so fresh and vivid was its coloration, so strong the feeling of joyousness transfusing the canvas. A closer inspection showed that the colour-scheme had been carefully thought out, the warm tones of the flesh being repeated in the clouds and the blue of the sky in the dress of one of the girls and the boy's jersey, so that, despite the brightness of the work, its tones were thoroughly in unison. Mr. Glyn Philpot's *Meeting of Antony and Cleopatra after the Battle of Actium* would have pleased better under another title. The figures of the Roman triumvir and the Egyptian queen suggested neither the greatness of

the former nor the fascination of the latter. The picture made no literary and little intellectual appeal, but possessed powerful, sensuous attraction in its gleaming flesh-tones and sumptuous colour. Richly and powerfully

resulted in singularly well-balanced and harmonious colour-schemes. A picture of a prepossessing girl, by Mr. William Strang, entitled *The Messenger*, was rather high-keyed in tone; but one suspects that this is a failing



"LIFE AND THOUGHT HAVE GONE AWAY SIDE BY SIDE"

BY A. G. TEMPLE

AT THE R.E.A. EXHIBITION

painted, it arrested the eye without impressing the imagination. Mr. W. Nicholson also showed rich and sustained colour in his *Flower-piece*—pinks and peonies set against a blue curtain, the latter so deep and splendid in its tone as to pale the tints of the blossoms in front of it. Mr. A. J. Munnings showed his usual crisp and vigorous brushwork in all five of his pictures. Perhaps the best of them was *A Trooper in Full Marching Order*, interesting as revealing the heavy load of paraphernalia borne by a cavalry horse on active service, and attractive by reason of its intelligent appreciation of the points of a good charger, expressed in artistic terms. The trio of works by Mrs. Laura Knight were all concerned with dancers. The *Premiere Danseuse* and *Before the Mirror* were two variants of a similar theme—a single figure attired in professional costume in each case being placed against a red background. Both in these and the larger work, entitled *Maestro Cecchetti's Dancing Class*, the artist showed a pleasing reticence of colour, a delight for cool tones, in which greys and whites predominated, which

the artist purposely cultivates, in the expectation that the effects of time will gradually reduce his pictures to the correct pitch. The picture shows a greater feeling for atmospheric truth than often characterises Mr. Strang's work, and the flesh-tones and general coloration of the picture, though bright, are well harmonised and attractive. The *Marsh near Littlehampton*, a grey and green landscape, by Mr. Peppercorn, was marked by his usual broad handling; and a view of *Tetbury*, by Mr. Oliver Hall, if somewhat monochromatic in colour, was distinguished by its good composition and well-understood draughtsmanship and perspective. Mr. J. J. Shannon, in his *Merman and the Maid*, strayed into more imaginative ways than usual. The figures were well conceived and grouped, but would have gained had their setting been more simple, the flowers growing near the water's edge hardly appearing apposite, and the flight of seagulls in the background giving the canvas a crowded appearance. Among the portraits not already mentioned may be singled out that of *Sergeant W. L. Rayfield, V.C.*, by



MISS CRAWLEY  
BY GEORGE CHINNERY



Mr. Harold Knight, which was manly and well characterised, and painted in a quiet and unobtrusive key of colour. A contrast to this was afforded by the aggressiveness of Mr. W. B. E. Rankin's *Mrs. Griffiths and Children*. It was strongly painted, but wanting in refinement and charm. Mr. Frederick Whiting had used the court suit of *Alderman Sir Alfred Bower* with considerable decorative skill. The blacks of the silk and the white lace and ruffles set off the flesh-tones, and form a foil to the crimson sheriff's robes introduced in the background. It is a dignified and attractive work.

THANKS to the kindness of the Corporation of London, the Royal British Artists were provided with accommodation for their 151st exhibition at the Guildhall Galleries. The rooms lent for the purpose were ample in size and well lighted, but the exhibition, especially as regards the oil-paintings, was distinctly below the average. The drawings did not show the same falling-off. Among the best were some of the architectural subjects. Mr. W. Harding Smith contributed a view of *Christchurch Gate, Canterbury*, in which the picturesque detail of the fine old portal was given with appreciative care; Mr. Barry Pittar had a slighter and more broadly treated rendering of *Chartres Cathedral, West Front*, noteworthy for its delicate colour and easy handling; and Mr. H. P. Weaver a water-colour of *Lisieux*, recalling memories of Prout, but treated with more pictorial feeling, and less as a coloured drawing than the work of that artist. A drawing of *Hampton Court Palace* by Mr. J. Frederick Wilson showed good colour, and another by Mr. W. T. M. Hawsworth of *The Pulpit, St. Mildred's, Bread Street*, was carefully drawn, and contained a quantity of well-studied detail. Mr. C. A. Hannaford made a departure from his usual style in his *Christchurch Gate, Canterbury*, and *In Newlyn Harbour*. The latter was painted entirely in shadow, and in the former only a small patch of direct sunlight was discernible on the interior of the arch. The artist had avoided the monotony of tone which would seem to be almost inseparable from such treatment by the use of rich and luminous colour, and produced two effective and pleasing works.

Among the non-architectural drawings, Mr. Ford E. Grone's *Le Reposeur: Meeting the Procession at Quimper, Brittany*, was a commendable work, well arranged, and showing good and truthful colour. Mr. Hirst Walker gave a Turneresque impression of *Whitby*, gleaming with brilliant yet delicate tones of gold, blue, and red; his *Postman's Path, Egton Moor*, was darker and more austere in tone, a strong and well-sustained rendering of moorland and cloud. Another impressionist effect was Mr. J. Littlejohn's *Sussex Quarry*, a drawing of a lofty chalk cliff overhanging a river, its gleaming white front crowned by green sward, above which was a narrow strip of bright blue sky, the whole colour-scheme being harmonious and well balanced. Mr. A. Carruthers Gould, who had adopted a more solid and finished style than usual, was represented by a trio of landscapes—*Gorse Burning, On Merrow Down, Surrey*, and *Exmoor*

*Hills*, all a little hot in colour, but bearing evidence of close and intelligent study of nature and breadth of outlook. A quiet-toned and attractive evening effect, *The Canal, Lincoln*, was contributed by Mr. Arthur Tucker; another of *Summer Moonlight in the Lincoln Fens*, light and delicate in colour, was by Mr. Charles Ince.

Turning to the oil-paintings, Mr. E. Handley-Read had a strongly painted picture of *The Ruins of Arras*, broadly and sentimentally handled, though a little over-blue in tone. Mr. Cowan Dobson's portrait of *Joseph Dobbie, Esq., M.P.*, was vigorous and well characterised, but would have gained if treated with more refinement. A presentation portrait of *John Emanuel, Esq.*, by Mr. Solomon J. Solomon, was finely and quietly painted, its effect being greatly aided by its artistic reticence of colour. Among the few pictures in the exhibition showing literary inspiration was Mr. A. G. Temple's well-conceived allegory illustrating Tennyson's lines, "Life and Thought have gone away side by side." The artist showed in the background of his picture the entrance to a stately Elizabethan mansion, with white draped nuns and priests coming down the broad terraced steps in slow procession, and mourners assembled in waiting to do honour to the young and queenly dead. In the foreground, represented by two beautiful crowned figures, are "Life" and "Thought," twin attributes of the human personality, the former bearing banner and trumpet and the latter a book, passing with lingering and half-reluctant steps from their earthly habitation and facing the unknown future with steadfast courage not unmingled with awe. The picture was realised with great care, the rendering of the figures and the flowers in the foreground recalling some of the early work of the Pre-Raphaelites, a class of art to which the picture was closely allied in sentiment. Mr. Walter Blundell Thompson's "still-life" piece showed good colour and free handling, while another "still-life" subject of dead birds and lemons, by the Hon. Walter James, recalled in its sincerity and simple, direct, and highly finished technique the work of the old Dutch masters. Among the landscapes, Mr. John Muirhead's *Low Tide, Pont Avon*, Mr. Hely Smith's pleasantly coloured *In the Grip of Winter*, and Miss Constance Bradshaw's broad and open *Moorland Stream*, all deserve appreciation.

THE sale to be held by Messrs. Sotheby on Tuesday, July 8th, will contain some items of especial interest.

**A forthcoming  
Sale of Drawings  
and Pictures**

One of these comprises eighty-five out of the eighty-seven original designs for the Kelmscott *Chaucer*, by Sir Edwin Burne-Jones, to be sold by order of his executors. These beautiful pencil-drawings were all made between 1892 and 1896, and were a labour of love on the part of the artist. They comprise what may be said to be the finest modern series of illustrations executed for any single book. A number of modern drawings from the collection of that discriminating connoisseur, the late Judge Evans, are to be dispersed at the same sale, including examples by Charles Shannon, Walter Sickert, Conder, Muirhead Bone, Augustus John, Orpen,

Legros, and others, with oil-paintings by most of the foregoing and James Pryde, Glyn Philpot, Wilson Steer, etc. There is the drawing entitled *Golden Water*, by Rossetti, formerly belonging to Ruskin; an interesting sketch for a self-portrait, by Rembrandt; an early painting of *The Infant Christ*, by Van Dyck; and one of the several versions by Sir Joshua Reynolds of his well-known *Portrait of Lady Hamilton as a Bacchante*.

EXCEPT in a few instances, the differences between the early states of Rembrandt's etchings, though often largely affecting their monetary value, are not of great artistic import, and thus the selection of his works to be seen at Messrs. Colnaghi & Obach's Gal-

leries (144, New Bond Street), all good impressions and generally confined to first and second state proofs, was practically as interesting as if all the latter had been transformed into the former. Not a few of the more desirable rarities were included. The *Three Trees*, generally considered to be the finest of all Rembrandt's etched landscapes, was represented by a specially brilliant impression; the fine *Christ presented to the People*, and its pendant *Christ Crucified between two Thieves*, were both shown in rare first states. Of this pair it is certainly desirable to see early impressions, for Rembrandt so transformed the plates in their later states that they almost appear as new works. Other interesting examples included early proofs of *The Death of the Virgin*, the earliest plate in which the artist used dry-point to any considerable extent; the *Triumph of Mordecai*, in which he shows a supreme mastery of that method; the *Gold Weigher*, and many other of his more famous productions. Hung with the Rembrandts were a score or more of fine Dürer line engravings, such as the *Adam and Eve*, *Large Fortune*, *Melancholia*, and several of his portraits. The work of the two great black-and-white masters, each unsurpassed in his own sphere, hung congruously together, and formed an exhibition of great interest and educational value.

#### Spring Exhibition at Brighton Art Gallery

FOLLOWING its custom for the last ten years, the

Spring Exhibition at the Fine Art Galleries, Brighton, was again devoted to work from a foreign country. This year were exhibited works by Mestrovic and his three principal artistic friends, Racki, Rosandic, and Krizman. The exhibition, though small as far as numbers were concerned, reached a particularly high artistic level. There were eleven sculptures by Toma Rosandic, the majority of which were in wood, including "Mother's Treasure" and "Mother and Child." In the centre of the first room was a massive group of Rosandic's, entitled "Mother and her Hero Son," the modelling and pose of which puts him in the first rank of contemporary sculptors. Mirko Racki had ten canvases. He has exhibited with Mestrovic before. Sombre in colour and melancholy in subject, his paintings are still strong and powerful, interpreting as they do scenes from national ballads. Tomislav Krizman, who has a school of drawing and ornament at Zagreb, showed at Brighton for the first time in this country. His etchings are principally from Macedonia and Bosnia, and show great charm of composition and strength in execution. In the same room were shown between seventy and eighty fine photographs by Marianovitch, dealing mainly with the Serbian retreat.

The second room was entirely devoted to the works of Mestrovic himself, the majority being in plaster. These included the famous "Head of Milosh," the massive portrait of Rodin, the well-known two-handled vase with a design of horsemen and bulls, and his vase design of dancers. The Kossovo medal was also shown, as well as certain Kossovo fragments which, with others, have recently been given by the sculptor to the Serbian nation. Mestrovic himself paid a visit to the exhibition with several prominent Serbs in London on June 7th, and expressed himself as being well pleased with the arrangement and grouping of his exhibits. The catalogue in connection with the exhibition was a very useful one, including as it does an interesting article on Serbian (Southern Slav) art, by Ernest H. R. Collings, who has done so much to make the work of the Serbian artists known in this country. The catalogue also includes a number of notes explanatory of the various subjects, and a list of the books in the Brighton Library dealing with Serbian art.



RANELAGH WAR CHALLENGE POLO CUP

CONSIDERING that embroidery played such an important part in the decorative history of Europe, it is natural that connoisseurs of it should be numerous. We have yet to meet a man who has never heard of the Bayeux tapestry, and we are quite certain that we never shall meet a collector unfamiliar with it. Unfortunately, the acquaintance ends there. The Bayeux tapestry cannot be collected, therefore the virtuoso sates his appetite with the no less admirable productions of later ages. The romance of the Stuarts has conferred a lustre on the stump-work of the period, and fine pieces are eagerly sought after. Some really excellent examples are exhibited by Messrs. Debenham & Freebody (Wigmore Street), including a heraldic panel suggested to have connection with the great Lord Protector's daughter. Other items include Stuart pictures, a shaped casket, and an embroidered work-basket. Georgian silk needlework pictures are represented in a manner befitting their vogue, whilst the collector of samplers and bead-work will find plenty to arrest his fancy.

THE avowed purpose of Mr. Arthur Colyngton has been to essay a style by which he could impart movement to his cloud studies, without introducing a figure blown by the wind. In this he has had the good fortune to attain considerable success. He is concerned, frankly, with the heavens, and does not trouble himself with topographical details. If many of his scenes are sketchily treated, the choice may be attributed to the fleeting nature of his subjects. An inspection of the exhibition at the Greatorex Galleries (14, Grafton Street, W. 1) proves that Mr. Colyngton owes much to Turner, especially in *A Grey Day at Portrush*. That the preference is only partial may be gathered from a comparison with *Clouds of Thunder, Tongues of Pallid Flames*, which, though daring and very "wet," is a trifle too theatrical to be happy. Generally speaking, Mr. Colyngton is seen at his best in such scenes as *Passing Rain Clouds*, wherein the pageantry of a sullen sky is treated with pronounced sympathy.

AN interesting revival of the old English comedy, *David Garrick*, took place at the Æolian Hall (New Bond Street) on May 16th, 17th, and 19th, resulting in the realisation of a handsome sum towards the funds of St. Dunstan's Hostel. The title-rôle was ably filled by Mr. Alex. Maclean, whose previous experience of the part enabled him to present a versatile and finished performance. He was supported by Miss Eva Thompson, who played "Ada Ingot" with considerable verve. As "Simon Ingot," Mr. Yeend King once again forsook the brush temporarily, and a Hogarthian atmosphere was created by Mr. Louis Silas in the part of "Smith," whilst Mr. Herbert H. Millett was at home in representing the taciturn "Browne." The remaining rôles were supported by Miss Mary Palmer

and Messrs. Cyril Roberts, Benington, Sydney Smith, and Upton. Mr. Henry Twyford fulfilled the office of stage-manager.

MR. GEORGE SYKES'S exhibition at Walker's Galleries (118, New Bond Street) shows that he is inspired quite obviously by the Early English school. In fact, some of his effects verge upon being traditional, as in *Gathering Storm Clouds*, with its whispers of Constable. It is difficult to say which atmospheric conditions aid Mr. Sykes to his zenith, although preference may be accorded to his studies of distant sunlight, such as in the *River Wharfe, near Ilkley*, and *In Lower Wharfedale*, on the one hand, and to his broadly treated views of ebbing tides, including *On the Beach, Arnside*, and *Low Tide near Ulverston*, on the other. These are the more interesting as they are free from the "worried" note which is observable now and again in the artist's blottesque handling.

ALTHOUGH Miss Garth displays some appreciation of dramatic possibilities, it cannot be said that her exhibition at the Maddox Street Galleries (Maddox Street, W. 1) is successful. One of the gravest objections to her style is the lack of quality, which, allied to excessive tonal shade, proves that she has much to learn. This failing is apparent in a character study of *A Priest*, which is, on the whole, the most interesting of Miss Garth's exhibits. Here we have forcible suggestion, but a dangerous disregard of chiaroscuro. Some of the most pleasing works in the galleries are provided by Mr. R. S. Glover, whose water-colours of *Chelsea Reach* and *Henry VIII.'s Hunting-box, Chelsea*, show a taste for the picturesque.

THE collection of Early English and other water-colours at Walker's Galleries (118, New Bond Street) loses nothing by the fact that a fair proportion of the exhibits are slight sketches. Quite frequently it is in the accidental note that the true artist comes very near to concert pitch. This was especially evident in some charming drawings by J. Chisholme Gooden, including a beautiful sea-piece (suggesting Littlehampton as a venue) and *The Hay Barge*. The latter set one thinking of Edwin Hayes, whose sea-piece hung near by. A feature of the exhibition consisted in the presence of nineteen representative items by Rowlandson, ranging from a fair-sized river scene, entitled *Fishing*, down to a tiny *Smugglers*, full of harmonious tones. Considerable merit was observable in an *Ouse Bridge, York*, which was distinguished by singular refinement. Of the five examples by W. R. Beverley, *The Fishing Pool* and *The Ravine* presented such an appearance of quasi-modernity as to seem remarkable amongst their compeers. David Roberts was represented by eight boldly treated views, whilst J. S. Cotman provided five scenes. Some sketches by John Thirtle were sufficiently suggestive of his brother-in-law's mannerisms as to re-awaken speculation about the number of his productions attributed to Cotman at the present time. David Cox,

de Wint, the T. M. Richardsons, Sandby, and Varley were also in evidence, as was a small portrait of *Jenny Lind*, from the brush of Winterhalter, and a sanguine sketch of *Fred Walker*, by an unknown artist.

THE subdued decoration of the Mansard Gallery at Messrs. Heal & Sons (195, Tottenham Court Road) set off M. Marcel Jefferys' harmonious tones to advantage. The series of impressionistic canvases chosen for exhibition afford a representative study of the artist's methods. Here and there a reminiscence of Conder is not at variance with a system of handling conveying a semi-textile illusion, which is by no means unpleasant. This is most noticeable in his portraits, which are rendered in broken patches of prismatic colour, rising to their highest point in the dramatic *Teintes d'Orient*. The most important subject, *Du Théâtre des Singes*, is managed capably as regards the moving crowd, but loses much through weak handling of the foreground. Amongst the sketches, a little *Plage d'Ostende*, with its study of an ebbing wave, merits attention.

THE Fine Art Society has countenanced an innovation by the exhibition at their galleries (148, New Bond Street) of some *tours-de-force* from the manufactories to the Imperial Court of Japan. As might be anticipated, the pictures are somewhat tight in treatment, but many of them contrive interesting effects, as in the minutiae of *An Owl* or the atmospheric *Pagoda under Moonlight*. It must be confessed that the Occidental subjects are often the least successful when judged from a pictorial standpoint, although, considering the difficulties besetting portrayal in non-plastic media, it is astonishing to what heights the craftsmen have attained.

THE comprehensive selection of drawings exhibited by Mr. H. F. Waring at the Graves Galleries (6, Pall Mall) enables one to admire the firm and dexterous handling, which, aided by a deep sympathy for colour and effect, has placed the artist in a high rank of contemporary aquarellists. Especial praise may be accorded to the numerous studies of sunlight breaking through clouds—an aspect of nature possessing considerable attraction for Mr. Waring. His water-colours need no bush, so that it might appear invidious to single out individual examples, although we are tempted to note the playing lights of *Bury Church from the Railway*; *Near Kemsing, Kent*; *Low Tide, Bosham*; and a sunny, little distant view of *Bosham*, as being characteristic of the painter in varying veins. An interesting comparison is provided by a few of Mr. Tatton Winter's decorative landscapes. Two contrasting subjects, the ominous greyness and fitful gusts attending *The Coming Storm*, and a bright *Surrey Pastoral*, are particularly prominent. Although it is hardly fair to group the works of well-known men with those of a professed amateur, it must be confessed that we were agreeably surprised by the style of Mr. S. H. Hancock, the "postman artist." Considering that he has had no tuition, his performance is highly creditable. Mr. Hancock is seen at his best in his less studied country scenes, of which the harmonious tones and passing shadows of *Near High Beech*, a facile little *On the Allotments*, and a breezy *Cornfield*, claim most attention. As

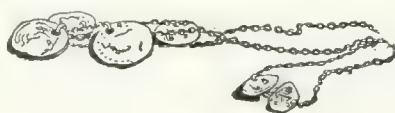
might be anticipated, Mr. Hancock has much to learn, notably in regard to the management of his shadows, which incline to blackness. Moreover, he will be well advised to leave the human figure alone. Landscape artists are born, but figure painters are created by their own especial muse.

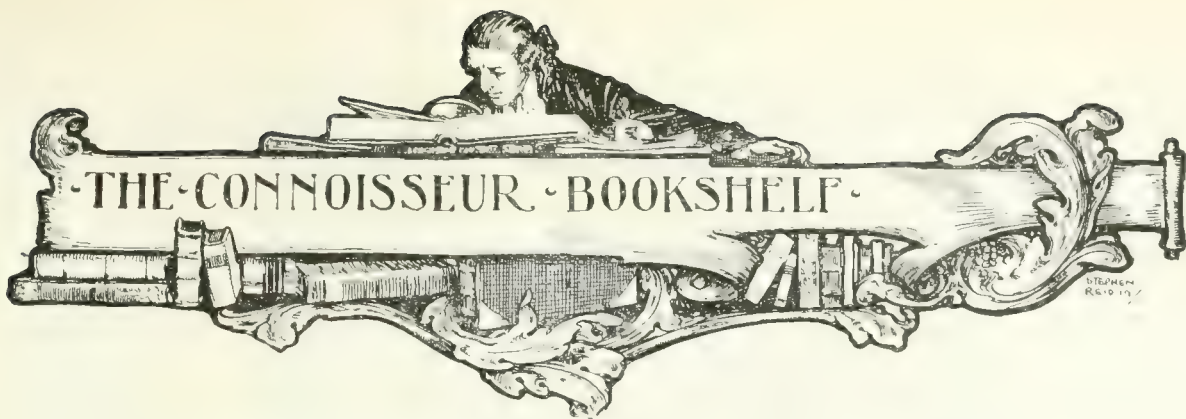
READERS will recall a reproduction of the *Cup of the Constable*, in the Gold Room at the British Museum, which formed the subject of a coloured plate in our issue for May, 1904. At the time, we traced the history of this magnificent piece from 1391, when it was given by Jean, Duc de Berri, to his nephew, Charles VI. of France. It is interesting to note that this relic provided the general design for the gold Ranelagh War Challenge Polo Cup, a replica of which, bearing the figure of Victory with the allied flags in enamel, has been presented to each winning member of the allied team. The generous donor prefers to remain anonymous, but it may be stated that the reproduction has been treated with the skill for which Messrs. Garrard & Co., Ltd., are renowned.

THE first annual lunch of the British Antique Dealers' Association, held at the Caledonian Rooms, Holborn Restaurant, on May 30th, proved a great success, over 120 members and guests being present. The feature of the gathering was the speech of the President, Mr. J. Rochelle Thomas, who said that before finishing his year of office he desired to put the foundation of the proposed headquarters and club on a substantial basis. He advocated immediate action with such good effect that over £4,500 was subscribed on the spot towards the object. Speeches were made by Sir Montague Barlow, K. B. E., M. P.; Mr. R. C. Witt, F. S. A., Hon. Sec. National Arts Collections Fund; Mr. C. Reginald Grundy, editor of THE CONNOISSEUR; Mr. George Harris, Mr. P. A. S. Phillips, Mr. Cyril Andrade, and Mr. Harry Simmons. The club, on the lines at present projected, should prove of great social and educational value to members of the association. One of the suggested features is a Fine Art Library; and Mr. George Stoner, in addition to a subscription, has promised his own library as a nucleus.

THE Executive Committee of the British School at Rome has recently received from an anonymous source an endowment of a scholarship in engraving, value £250 per annum, tenable for three years at the British School at Rome, to be offered annually for competition. The first competition is to be held early in 1920, and will be conducted by the newly appointed Faculty of Engraving of the school, which includes Sir Frank Short, R. A. (Chairman), Mr. Muirhead Bone (Hon. Sec.), and Mr. Frank Brangwyn, R. A. The term "engraving" includes for the time being—line engraving, etching, soft ground and dry-point etching, mezzotint, aquatint, stipple, wood engraving, and lithography. The candidates must be British subjects under thirty years of age on the 1st July of the year in which the competition is held.

Full particulars can be obtained from the Honorary General Secretary, The British School at Rome, 54, Victoria Street, S.W. 1.





MURRAY MARKS was perhaps less a dealer than a connoisseur of the things he dealt in—"furniture, leather, tapestry, armour, carving, enamels, stuffs, Sèvres, Dresden, Oriental and Nankin porcelain." He bought and sold other beautiful objects besides, but these were the only ones enumerated on his trade card, and it speaks volumes for the unique position he occupied that the design for this card was the joint work of three great artists—Rossetti, Whistler, and William Morris. The trio were among his wide circle of friends,

"Murray Marks and his Friends,"  
by Dr. G. C.  
Williamson  
(John Lane  
12s. 6d. net)

whole circle within the scope of his book, and tells many interesting facts—many of which have not hitherto appeared in print—about each member of it, as well as giving the story of Marks' career. His father, Emanuel Marks van Galen, Dutch by birth and English by naturalisation, set up in London as a curio-dealer in the early part of the nineteenth century. He dropped his Dutch surname, and pursued a moderately successful career, being able to afford his children good educations, but neither accumulating riches nor attaining high standing in the world of art. The son, when he entered the family business, speedily showed that he possessed greater ambi-



INVITATION CARD TO EXHIBITION ON APRIL 30, 1878, WITH PORTRAITS OF WHISTLER AND OTHERS FROM "MURRAY MARKS" (JOHN LANE)

which also included Burne-Jones, Frederick Sandys, Ruskin, Leighton, Millais, Swinburne, Simeon Solomon, F. R. Leyland, and numerous other people of artistic or literary importance. Dr. Williamson has brought the

tions than Mr. Marks, senior; he suggested that either the business should be put under his direction or that he should be allowed to set up for himself. The father refused permission for either alternative, but, during one

of his absences on the Continent, Murray opened an establishment of his own, and by the time Mr. Marks returned it was already financially successful. From that time forward the career of Murray Marks was singularly successful and uneventful. Men of genius and taste gathered round him, feeling implicit confidence in his judgment and integrity. His clientèle widened until there was hardly a great collection in London which did not include important objects that had passed through his hands. He formed one of that important artistic circle of

which Whistler, Rossetti, Swinburne, and Morris were among the principal figures. To some extent he acted as Rossetti's banker and honorary agent; and Dr. Williamson is thus enabled to give many interesting details concerning the history of some of the artist's principal works. Marks commissioned and largely inspired the well-known picture *La Bella Mano*, lending Rossetti many of the still-life objects included in this sumptuous painting. The author rightly conjectures that *The Annunciation*, referred to in a letter from Rossetti in 1874, was the *Ecce Ancilli Domini*, then in the possession of Mr. J. Heugh, and now in the Tate Gallery; but a little research would have placed the matter beyond doubt. There is no difficulty in explaining how this work and *The Two Mothers* came into the market in 1874, for they were both included in the Heugh collection, which was sold during that year. Messrs. Agnew purchased both pictures, the former for £388 10s. and the latter for £152 5s. Rossetti gave commissions of £350 and £50 respectively to secure them, and appears to have been annoyed that Marks did not, on his own initiative, make an advance on the former commission. One fancies that Dr. Williamson is in error in stating that Rossetti's larger



WOMAN AND CHILD BY MESTROVIC  
FROM "IVAN MESTROVIC" (WILLIAMS AND NORGATE)

picture of *Dante's Dream* was ever in the possession of Mr. Graham. It was commissioned by him, but proved too large for the position in which it was intended to hang, so the artist painted the smaller version for him, and sold the original direct to the Corporation of Liverpool. Dr. Williamson gives an interesting account of the genesis of the celebrated Whistler room, painted for Mr. Leyland, while his story of that plausible filibuster Charles Augustus Howell is highly entertaining. Chapters are devoted to Burne-Jones, Sandys,

Simeon Solomon, and other well-known personages, all containing new items of information concerning them, and altogether the volume forms an important addition to the artistic history of the nineteenth century, written in a lively, engaging style, and brimful of interest. The illustrations are exceptionally good, many of them being from drawings and pictures not hitherto reproduced.

To talk of Slav art a few years ago was to speak of a thing which had no individual existence; for though

"Ivan Mestrovic :  
a Monograph"  
(Williams and  
Norgate  
£2 2s. net)

Russian painters and sculptors had practised and produced work marked by respectable technical ability, it was without the stamp of nationality. Any other continental nation might have given it birth; there

was nothing in it that made it distinctively Slav in the same way as are the literary works of Tolstoi or Dostoevsky. Before the war there were signs of an awakening. The designs for the Russian ballet were purely Slav in their conception, and showed that in this sphere at least Russians could hold their own with any nation; but the greatest and most original outpouring of the Slav artistic

spirit came, not from the Russians, but from the Jugo-Slavs in the form of the sculpture of Ivan Mestrovic. His work is now well known in England. Some of his finest pieces have been presented to the Victoria and Albert Museum; others have been on view in London and elsewhere. It is marked by that strangeness, that unlikeness to the normal, equally a mark of the true originality of genius and of that pseudo-originality which finds its outcome in unmeaning and foolish eccentricity. When so much of the latter is passing current, it is perhaps well that we should have authoritative testimony to the value of Mestrovic's work, and this is afforded in an interesting and profusely illustrated monograph on the artist, containing critical eulogies on his work and career from the pens of Sir John Lavery, M. Curcin, Count Ivo Vojnovic, Mr. James Bone, Prof. Bogdan Popovic, Mr. Ernest H. R. Collins, and Dr. R. W. Seton Watson. Perhaps the most interesting contribution is M. Curcin's story of the artist, one of the most romantic and fascinating records of the early life of an artistic genius that has ever been written. Mestrovic, the son of a Dalmatian peasant, received less encouragement to pursue his destined career than falls to the lot of most great men. His father, an amateur mason, who decorated his erections with his own carvings, taught the boy a little, but generally he appears to have worked instinctively cutting wood and soft stones into all sorts of shapes while he tended the flocks as a shepherd.

At fifteen he was apprenticed to a master mason at Spalato. The boy, however, already knew more about sculpture than his teacher, and in a few months he set off for Vienna, where he succeeded in obtaining a few lessons from Professor Konig. When the term holidays came he had to go home again, and on his return to Vienna, practically penniless, he found that the professor had left the city. This time, after various hardships, he succeeded in obtaining admission to the Vienna Academy, and though his troubles were by no means over, they were generally of the kind inseparable from the career of the young student of genius who has to support himself while being taught, and whose originality is an artistic crime in the eyes of pedantic professors. Since then Mestrovic's work has taken Europe by storm. Of modern sculptors, only Rodin can be compared to him for power and originality, and even Rodin's work is not so fresh or vivid, for Mestrovic has behind him the spirit of the Jugo-Slav nationality—a spirit that, during the last few centuries, has given birth to some of the most heroic deeds of history, and is now for the first time finding adequate artistic expression. The monograph on Mestrovic is worthy of its theme. The numerous and finely executed illustrations give a superb impression of the range and power of his artistic genius. The list of his works is full, including every example that he has exhibited, with particulars as to when and where they were executed, while the excellent bibliography compiled by Mr. Ernest H. R. Collins gives every reference of any importance to the artist that has appeared in the English or foreign press. One can foresee that there will be many books published on Mestrovic, for the revelation of his genius is one of the greatest events in modern art, constituting the beginning of a new epoch; but the present sumptuous volume will always command an unique place among them as the first authoritative exposition of the sculptor's aims and achievements and their connection with the renaissance of the Jugo-Slav spirit of nationality.

"A Catalogue of Early Printed Books," illustrated with Woodcuts. 7s. 6d. net.  
 "A Catalogue of Rare and Valuable Books," etc. 1s. net. (Bernard Quaritch)

THE *Catalogue of Early Printed Books* issued by Messrs. Quaritch & Co. (11, Grafton Street), besides containing an exceptionally interesting list of illustrated incunabula and early sixteenth-century books, is compiled in such a scholarly manner, and the illustrations are so good and numerous, that it forms a work of great educational value, which should be of utility to librarians and others engaged in compiling descriptions of similar volumes. The block books enumerated are not numerous, but they include such rare examples as a copy of the first issue of the *Biblia Pauperum*, published about 1450 at Bruges, accepted as the earliest, and perhaps the most celebrated, of block books, and copies of what are generally known as the fourth issue (c. 1455-65) and fifth issue (c. 1460) of the *Apocalypsis S. Joannis*, both with the plates and with the original colourings. Among manuscripts, in the style of block books, is a fifteenth-century vellum *Biblia Pauperum*, embellished with fifty-three pen-and-ink designs. The books with woodcuts enumerated consist of nearly 400 specimens. Those issued in Germany and Holland form the most numerous section, the items ranging in date between 1476 and 1596. The Italian and French sections are also strong. Most of the books catalogued are highly scarce, and a number of them are unique.

A second catalogue, issued by the same firm, is of more universal interest, containing nearly 2,000 entries referring to rare and useful books on the Fine Arts, Genealogy, Bibliography, English, European and Oriental Literature, the History and Geography of all five Continents, Natural History, Music, Numismata, Occult Sciences, and Topography. The prices range from twopence to £285, the former being appended to one of the excellent hand-books issued from the Victoria and Albert Museum, for which Messrs. Quaritch hold an agency. The art section is especially rich in marked catalogues of well-known sales, and illustrated catalogues of famous collections and exhibitions.

THE valuable work on *Old Bristol Potteries*, on which Mr. W. J. Pountney has been engaged for the last ten years, is now practically complete, and will shortly be ready for printing. It will be prefaced with short forewords by Mr. R. L. Hobson and Mr. Bernard Rackham, who have taken keen interest in the work in excavation and research by Mr. Pountney. The latter has gathered a large number of historical facts from old deeds, wills, church and city registers, and some from leases in Bristol Cathedral, besides conducting numerous excavations on the site of the old kilns of Bristol and Brislington. All other available resources of information have been ransacked, and the result will be a book of great value and authority. It is proposed to issue the work in a volume of 500 pages in royal 8vo, containing 100 illustrations in colour and black-and-white. Owing to the expenses attendant on the publication of such an elaborate work, it cannot be undertaken without guarantee of adequate support, and it is requested that intending subscribers should send in their names as soon as possible. The book is to be issued by Messrs. J. W. Arrowsmith, Ltd., of Bristol, and will be priced at £2 2s. to advance subscribers and £2 12s. 6d. on publication.



*Enquiries should be made on the Enquiry Coupon.  
See Advertising Pages.*

**Modern Wax Portraits.**—We published a note in our April issue describing some characteristics of the modern wax portraits flooding the market. Our remarks elicited an interesting letter from "C. B.," some extracts from which are given below.

"It may interest both you and your expert to know that, six years and more ago, wax portraits similar to those described by you, mounted on black glass and inserted in old oval frames, were turned out in considerable numbers in Liverpool for sale in London. They were, I understood, produced to order, and included the usual popular figures both male and female, but his favourites were Nelson, Howe, Napoleon, George III., and Wellington. He used blue, black, yellow, and flesh—and, of course, gold and white; scarlet, crimson, and green he avoided, and I never remember seeing any military busts, other than Wellington, made by him. He never forged signatures, however, and if they appear on any of his work, they must have been added. He always initialled and dated his work on the back of the wax. In one case, he informed me, he identified twenty-five waxes as his own work in a private collection of about sixty pieces. He left Liverpool, and was, I understand, killed in France."

It is only fair to add that such pieces would not be sold knowingly as antiques by any reputable London firm.

**Studies by Sir D. MacNee.**—B2,502 (Colchester). The two unfinished studies of nude female figures sold at Christie's, Nov. 24th, 1916, were the work of Sir Daniel MacNee, P.R.S.A. (1806-1882). Superficially, they presented a striking resemblance to Etty's handling, but the colour was muddy, and the drawing somewhat clumsy.

**Stumbels, Watchmaker.**—B2,529 (Durham). Britten mentions a London watchmaker named B. Stumbels, who flourished *circa* 1760.

**Waterloo Medal.**—B2,532 (Southampton). As described, we should estimate the saleroom value of your medal as being about £5 under ordinary conditions.

**Chippendale Chairs.**—B2,547 (Ilford). We should advise you to send a photograph for an approximate valuation. Chairs of this type have been selling at extraordinary prices.

NOTE.—Will correspondents kindly see that their letters bear the reference number allotted to them.

## Heraldic Correspondence

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the manager of the Heraldic Department, 1, Duke Street, St. James's, London, S.W.1.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

**WARNER.**—There is a memorial to Thomas Warner in Stanley Kings Church, near Stroud, Gloucestershire. It is as follows:—

In memory of Thomas,  
ye son of John Warner,  
of this parish who died  
June the 10, 1732, aged  
57 years.

Also Mary, ye daughter of John Warner,  
and wife of Christopher Rowles,  
died Dec<sup>r</sup> ye 11th, 1740,  
aged 68 years.

**MUN ARMS.**—The arms of Mun are—Per chev. fleury counter fleury sa. and or., in chief three bezants, and in base a tower of the first. *Crest*—A cubit arm erect in armour ppr., the gauntlet grasping a lion's jamb. erased gu. The grant was made the 20 August, 1562, to John Mun, of Hackney, co. Middlesex, and the pedigree given below is contained in the grant. Before you can use these arms, however, it would be necessary to prove your descent from the grantee.

William Mun, of =  
Monthall, co.  
Essex, gent.

William Mun, of  
Margaretting, co.  
Essex, gent., son  
and heir.

William Mun, of  
Finchley, co.  
Middlesex, gent.,  
son and heir.

John Mun, of  
Hackney, co.  
Middlesex, gent.,  
son and heir.





PORTRAIT OF THOMAS TURNER  
BY LEMUEL ABBOTT

# Pottery and Porcelain

## Salopian China

### Part I.

By Clifton Roberts

PROBABLY no china has, until recent years, been so neglected as Salopian, although the productions of the Salopian or Caughley factory during its best period (1772-99) may be classed with the finer specimens made at Worcester and other manufactories of old English china. Collectors in general are acquainted with it only as existent in scattered and single pieces, very few representative collections having been brought together. The majority of Salopian pieces are unmarked, and many are mistaken for Worcester, largely owing to similarity in pattern and design. It is hoped, therefore, that these few articles on the Salopian china works, and the connection of the Turner family therewith, may be helpful to those who are interested. Very little has been written on the subject, and the theories here advanced, especially as regards the early productions of the factory, are not put forward as final, but merely as

reasonable deductions arrived at from a careful examination of specimens and a perusal of such documentary evidence as is in existence. I have sometimes been asked whether Caughley china is the same as Salopian, and it may be helpful to explain at once that Caughley is merely the name of the estate on which the factory was situated, and Salopian the county of origin.

Caughley, in Shropshire, is situated near Broseley,

on a hill about a mile from and overlooking the valley of the Severn, as it flows towards Bridgnorth. Works appear to have been established there about the middle of the eighteenth century (1751), on the estate of a Mr. Browne, who lived at Caughley Hall. A lease of these works for a term of sixty-four years was, in 1754, granted to Mr. Gallimore, a relation of Mr. Browne. Mr. Gallimore appears to have carried on the works until Mr. Thomas Turner, who had married his daughter, assumed control in 1772. Thomas



MR. GALLIMORE,  
FATHER OF THOMAS TURNER'S FIRST WIFE, DOROTHY GALLIMORE



THE REV. RICHARD TURNER, LL.D., FATHER OF THOMAS TURNER

Turner was in many ways a remarkable man, and is entitled to be included among the celebrated potters of the eighteenth century. His influence is clearly shown in the excellence of the productions at Caughley between 1772, the date of his taking over the management, and the sale of the factory to Coalport in 1799. Thomas Turner was a skilful artist and designer, and himself engraved a number of the

copperplates used for transfer-printing at Caughley. His early experience in the various processes relating to porcelain manufacture was gained at Worcester, where he was a pupil of the celebrated Robert Hancock. After he came to reside at Caughley, Turner was made a county magistrate for Shropshire and a freeman of the city of Worcester and the boroughs of Wenlock and Bridgnorth. He also established and



SARAH TURNER, SISTER OF THOMAS TURNER



MISS FARRER, WIDOW OF COLONEL FARRER, AFTERWARDS WIFE OF  
THE REV. RICHARD TURNER, LL.D.

became chairman of the Court of Equity for the three counties. An illustration is here given of a memorial silver cup presented after his death, in 1809, to his widow, by the Commissioners of Oldbury Court.

Thomas Turner was the son of the Rev. Richard Turner, LL.D., Magdalene Hall, Oxford, Rector of Cumberton in 1752, Vicar of Elmley Castle and Norton in 1754, and Chaplain to the Countess of Wigtoun. Dr. Turner was the author of

several works on trigonometry, astronomy, history, etc., and was also a teacher of geometry and philosophy at Worcester in 1765. He died on April 12th, 1791, and was buried at Norton-juxta-Kempsey, near Worcester. Dr. Turner married Sarah Greene, only sister of James Greene, barrister-at-law, of Burford, near Tenbury, co. Worcester. Mrs. Turner died at Broseley in the year 1801, aged eighty-six, and was buried at Norton.

There were three sons (Thomas, Edward, Richard) and two daughters (Elizabeth and Sarah) of this marriage. Richard Turner, who was born in 1753, was, like his father, the author of learned works. He married the widow of Colonel Farrer, and died at Bath in 1788. Edward became a general in the army in India, where he died in 1790. Thomas Turner, the manager of the Caughley works from 1772, was born in 1749, and in 1783 married Dorothy Gallimore, a niece of Mr. Browne, of Caughley Place. Mrs. Dorothy Turner died in 1793. There were two children of this marriage, who died in infancy. Thomas Turner married, secondly, in 1796, Mary, daughter of Thomas



THE REV. RICHARD TURNER (THE YOUNGER), LL.D.

Milner, of Dot-hill, widow of Henry Alsop, Esq. There were two children — George Thomas, who became a solicitor, and died at Scarborough, without issue, in 1869; and Catherine Georgina Cecilia, who married John Jacob Smith, of St. James's Priory, Bridgnorth. There was issue of this marriage, Hubert Smith, Esq., of St. Leonard's, Bridgnorth, the lineal and only representative of the main line of the Turner family. Elizabeth Turner married

Abraham Wyke, of Broseley, co. Salop; and Sarah married, in 1775, William Hancock Roberts, D.D., Vicar of St. Clement's, Worcester, afterwards Rector of Broadwas, co. Worcester, and Minor Canon of Worcester Cathedral. He died in 1814, and was buried at Broadwas.

In discussing the productions of the Caughley works, I propose to deal with the subject in two periods. Firstly, the period from 1751 to 1772, and secondly, the period from 1772—the date on which Turner assumed control—to 1779, on which date, as I have already stated, the factory was sold to Coalport.

*1751—1772.*

In the early years of the factory the ware produced was not far removed from earthenware, but it rapidly assumed a finer and more transparent character. About 1756 the works had attained a considerable degree of excellence, as shown by an example bearing that date, which gives satisfactory evidence of the quality of the china produced at that time. Several writers have stated that earthenware was produced at Caughley

during this early period, but no reliable evidence in support of the assertion has at present been discovered. Why I think this error has arisen is because the crescent mark, which is a recognised Caughley mark, is sometimes found on pottery pieces bearing designs rather similar to Caughley designs; but I think this can be explained by the fact that the crescent mark was used by other factories, notably Short-hose & Co.,



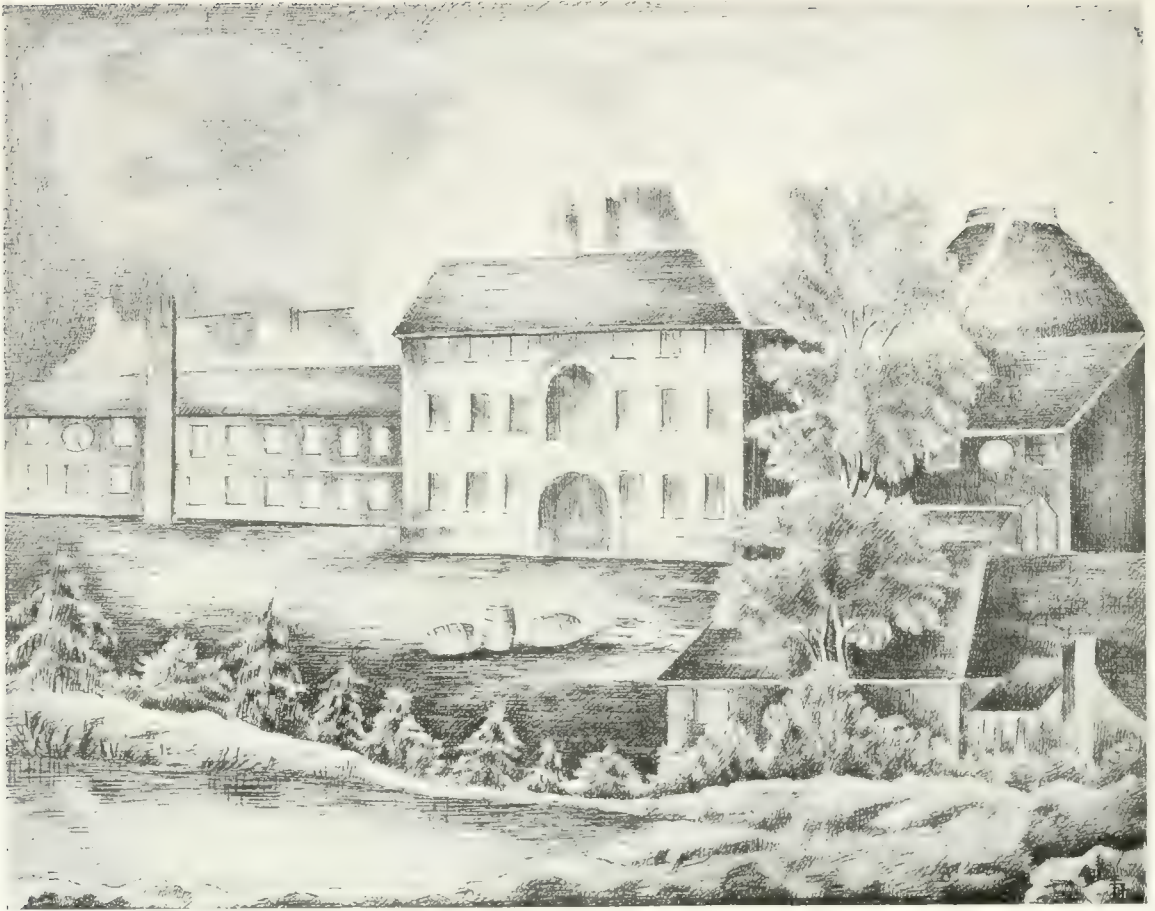
DOROTHY GALLIMORE, FIRST WIFE OF THOMAS TURNER

who made both pottery and porcelain. The mark Turner impressed, which is the mark used by Turner the potter, of Lane End, who is not known to have made porcelain, is also sometimes confused with Turner of Caughley. Turner of Caughley never stamped his name on his productions. This mark, previously cited as a Caughley mark in earlier editions, is now in the latest edition of *Chaffers' Marks and Monograms on Pottery and Porcelain*, page 768, apparently withdrawn. It seems to me reasonable to suppose that if pottery was made at Caughley, specimens bearing the other recognised Caughley marks would have come under the observation of collectors.

The reason for the establishment of works at Caughley would appear to have been largely due to the abundance of material necessary for the production of porcelain, obtainable locally at trifling cost. It must be remembered that about this time (1750-60) the experiments of Dr. Wall at Worcester had begun to attract considerable attention, and that, in consequence, the productions of the Worcester factory were in considerable demand. To Worcester coal and

other material had to be conveyed at great cost, whilst at Caughley they were ready at hand. Mr. Jewitt, in his *Ceramic Art in Great Britain*, says: "In the early years of the manufactory, the two works, Caughley and Worcester, seem to have been closely connected, and to have worked 'in-and-in,' if I may be allowed the use of so unscientific an expression, and I believe, with ample reason, that a great proportion of the printed goods

bearing the Worcester mark were printed at Caughley. Indeed, it is known that the ware was sent up from Worcester by barge to be printed at Caughley, and returned when finished by the same mode of conveyance. I have closely examined the style of engraving and the patterns of a large number of examples, and I am clearly of opinion that they are the work of the same hands." It is my opinion, and I give it subject to correction, that Caughley was in these early days practically a branch of the Worcester works, used almost entirely for printing porcelain for Worcester, and that the output for the local trade in Shropshire was not large. It must be remembered that printing on porcelain was then a secret process, and that Caughley was situated in a retired spot where facilities existed for keeping the workmen from imparting the secret to those interested in the process. Every possible precaution appears to have been taken at Caughley to ensure secrecy; and the workmen—the engravers and printers—were locked up and kept apart from everyone else. The early patterns were, I think, either actual Worcester patterns or closely



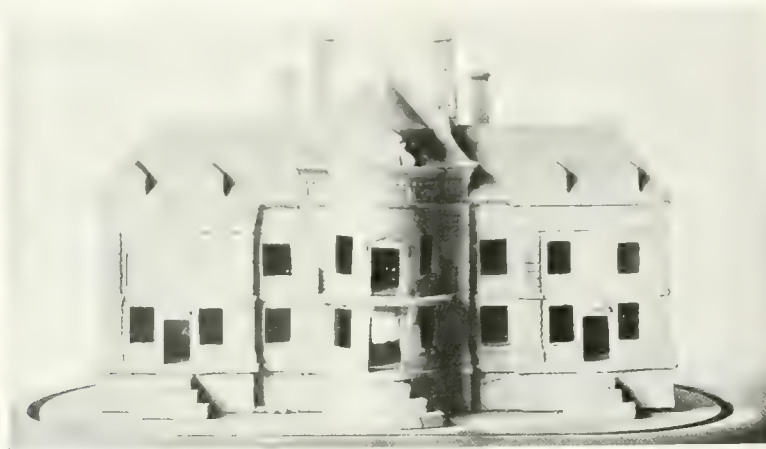
WORKS AT CAUGHLEY

FROM A CONTEMPORARY DRAWING

resembling them, and were principally confined to blue flowers, birds, or imitations of the Chinese porcelain

*1772—1799.*

In 1772 Mr. Turner succeeded his father-in-law,



MODEL OF CAUGHLEY PLACE

on a white ground. As in the case of Worcester, both painted and printed decoration was used.

Mr. Gallimore, and immediately set about enlarging and improving the works. In 1775 we read: "The



THE LONDON WAREHOUSE

porcelain manufactory erected near Bridgnorth, in this county, is now quite completed, and the proprietors have received and completed orders to a very large amount. Lately we saw some of their productions,

which, in colour and fineness, are truly elegant and beautiful, and have the bright and lively white of the so much extolled Oriental." An illustration of these works from an original drawing is here given. The



CUP PRESENTED TO THOMAS TURNER'S WIDOW BY THE COMMISSIONERS OF OLDBURY COURT, APRIL, 1869

works were built in the form of a quadrangle, the main building being three stories in height, the remaining buildings two stories. An entrance gateway, surmounted by an inscribed stone, led through the

were bought "at public sale," and consisted of "jugs," "bakings," "china dishes," and "other sundry pieces." The lots were "put up at half-price" at the sale. In 1795 Mr. Turner's manager was one Thomas Blase,



LETTER-BAG USED BY THOMAS TURNER FOR HIS PRIVATE CORRESPONDENCE

main building. The kilns seem to have been of large size. Mr. Jewitt says: "Mr. Turner had a partner named Shaw. They had a warehouse in London, and, as was usual in those days with other works, had periodical sales by auction of their goods." In my own possession is a bill of this firm, dated January 24th, 1794, and headed "Salopian China Warehouse. Bought of Turner & Shaw." The lots in this bill

and I have a letter of his, dated February 20th in that year, concerning a painter named Withers, at that time employed there, but who had wrongfully left his employment at the Derby china works, where he was "Mr. Deusbury's articled servant."

[The illustrations are from the author's collection unless otherwise stated.]

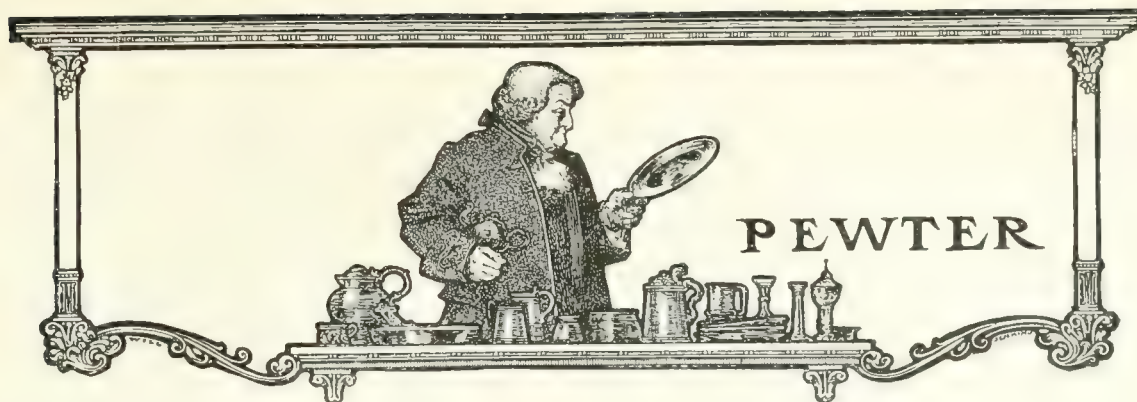


MINIATURE OF THOMAS TURNER AS A YOUNG MAN



THE BOUDOIR  
BY J. B. PATER  
*In the Wallace Collection*





## Pewter Baluster Measures

By Howard Herschel Cotterell, F.R.Hist.S., etc., of Walsall

By many collectors of old pewter, the measures which form the subject of these notes have always been regarded as desirable on account of their being essentially British in form, pleasing to the eye, and quite apart from anything made in any other country, some of the earlier types being amongst those pieces most eagerly sought after. As with most things in pewter, difficulties encumber the path of the student, the particular difficulties in the present case being:—

- (a) The inexplicable but almost universal absence of makers' marks, arising from which is
- (b) The consequent difficulty of fixing definite dates for the various types.
- (c) Their capacity.
- (d) The question of the nationality of various specimens, whether English or Scottish.

Difficulties, however, may, in many cases, be overcome by serious effort, and it is hoped that much light is thrown on *b*, *c*, and *d* in these notes. The absence of makers' marks has, up to the present, declined to yield an answer satisfactory to the theories advanced. It is *not* enough to say that through the constant usage to which these measures were undoubtedly subjected, and their equally constant scouring, the marks have been worn away. The entire wearing away of a mark is a much more difficult matter than might be supposed to be the case even when considering a comparatively soft metal like pewter; and further, it is generally on the earliest types, or those which have lived through the greatest number of years of scourings, that the most perfect marks are found. No, I think the theory of the marks being worn away must be abandoned.

No reason can be assigned for makers refraining from striking their touches on this particular form of vessel, for one looks for it with confidence upon nearly all its contemporaries, and usually with success. One can, however, but conclude that it was, for some reason

yet to be discovered, an almost universal trade custom not to mark them.

One must turn to the late Mr. Ingleby Wood's *Scottish Pewterware and Pewterers* for the only serious attempt at throwing light on the baluster measure, and one is left to conjecture how much further he might have carried the subject but for his regretted and untimely death.

At p. 131 of this work Mr. Wood affirms that "measures of this form were common from earliest times in both England and Scotland."

Of the comparatively few marked specimens which are in existence, one cannot call to mind a single example which suggests anything but *English* origin; except in the "embryo shell" and "ball" thumb-pieces, which are types peculiar to Scotland in the later period; and one is tempted to doubt if the baluster was *made* in Scotland at all until the latter half of the eighteenth century—a doubt which is shared by that careful student of these matters, Mr. Richard Davison.

In the case of the unmarked specimens, one is left to determine this by testing their capacity (see later), and here again all the evidence is against their having been *made* in Scotland until the later date referred to. That this type of vessel may have strayed beyond the border into Scotland in earlier years is more than probable, and I should welcome correspondence with anyone who can be helpful in enabling me to *settle* the point whether they were actually *made* there before the middle of the eighteenth century. The evolution of the form of these measures from that of the old leathern vessel known as the "black-jack" seems to find almost universal acceptance, and the idea loses nothing by a comparison of the two, for which purpose they are here illustrated side by side from specimens in the possession of Mr. Walter Churcher (Nos. i. and ii.).

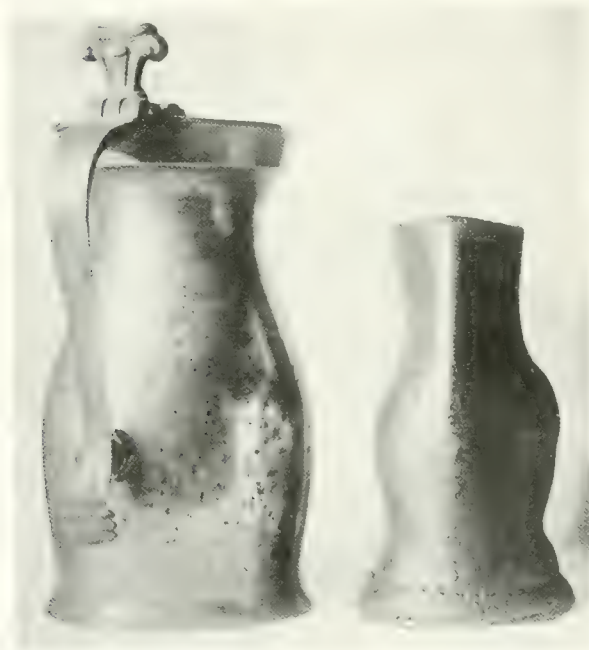
That the reader may be familiar with the terms

used to describe the various parts of these measures, a diagram (No. iii.) is given:—

1. Is the *lid attachment* which secures the lid to the



No. I



No. II.

thumbpiece, of which, indeed, it may be said to be a part.

2. Is the *thumbpiece* itself.

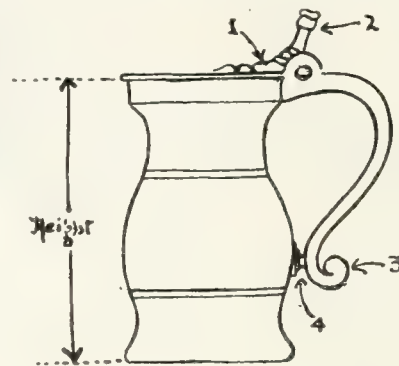
3. Is the *handle terminal*.

4. Is the *strut*, cast in a piece with the handle, between which and the body of the vessel it intervenes, and is usually of more pronounced proportions in the later types and quite absent in the earliest.

The height in all cases is taken to the lip.

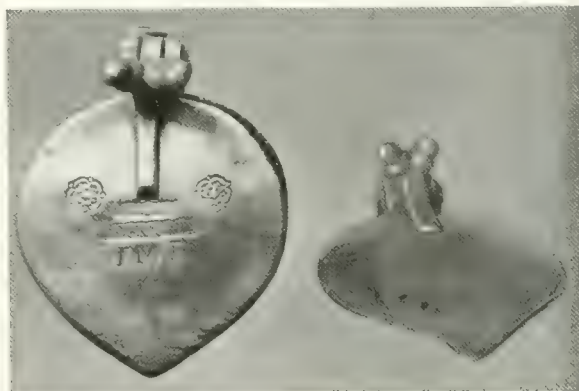
One of the distinguishing points of the baluster is

the perfectly circular flat lid with usually one or more circles cut into it in the turning process, and which circles vary in width in different specimens and sizes



No. III.

from a narrow incised line to quite a wide but shallow "gutter" (No. xix.). This feature of the flat, circular lid occurs on no other kind of British measure, and is not to be confounded with the Channel Islands and Continental quasi-heart-shaped flat lids, illustrations of which, *for comparison only*, are given in Nos. iv. and v., from pieces lent by Mr. A. E. Kimbell for the



Nos. IV. AND V.

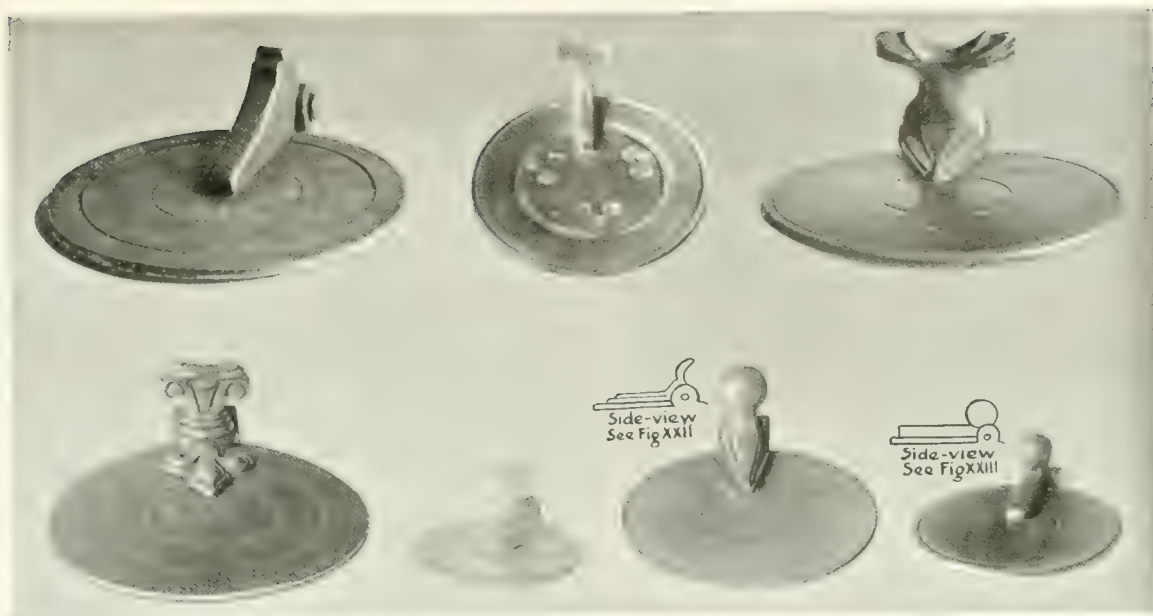
purpose. These latter occasionally bear the marks of London makers; but this opens up a question which does not concern English baluster measures.

With these few general remarks, one may pass on to consider the various types known to collectors, the illustrations in all cases, except where other ownership is indicated, being taken from specimens in my own collection.

First, shown in Nos. vi.-xi., are the various types of lid-attachments and thumbpieces referred to in these notes.

A careful study of these types, with the illustrations of the complete pieces, will at once make it apparent that there is no lack of diversity. They are shown as

## Pewter Baluster Measures



Nos. VI., VII., VIII., IX.a, IX.b, X., XI.

nearly in rotation of age as is possible where two types overlap to any considerable extent, as in the case of Nos. vii. and viii., and are described in the same order as shown above.

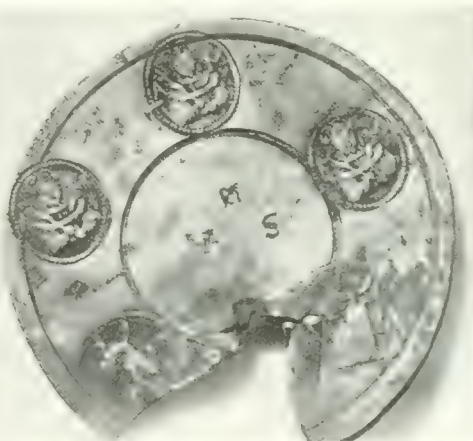
No. vi. is known as the *wedge-shape*; No. vii. as the

in Nos. xii. and xiii., which latter shows the severed lid from this measure. This fine piece, some 6 in. in height, was some years ago refused by so many English collectors at a price which was then considered high, that it eventually found a sympathetic home abroad, to the lasting shame of those who turned it down. How many of us would not now pay a considerably enhanced price for the possession of such a treasure. Covered with a wonderful patina, which gave the false impression of its having been gilded, it was, as is shown by the device in three of the marks, *tempus* Henry VIII., and unique. Speaking of this type, the late Mr. Ingleby Wood says: "The earliest



No. XII.

*hammer-head*; No. viii. as the *bud*; Nos. ix.a and ix.b as the *double-volute*; No. x. as the *embryo shell*; and No. xi. as the *ball*. The *wedge-shape* is well illustrated



No. XIII.

types of these measures date from the latter part of the sixteenth century," but this specimen tends to antedate that time by *at least* half a century. The marks

are, of course, pre-touchplate, and are those of an unknown maker. The illustration shows in a marked way the flattened curves of the body, peculiar to these earlier examples; curves which tended to increase in fullness with each succeeding type.

Nos. xiv., xv., and xvi. show four fine specimens of the next or *hammer-head* type. Those in No. xiv. are in Mr. Walter Churcher's collection, and that in No. xv. in Mr. Cooke's. The smaller of Mr. Churcher's is  $4\frac{3}{8}$  in. high, with no maker's mark, the larger being  $5\frac{1}{2}$  in. high, and is marked on the rim, both measures having the owners' initials H.E.H., which are struck three times on the lid of the larger one, and once on the handle. Mr. Cooke's piece is  $4\frac{1}{8}$  in. high, and unmarked; the fine gallon shown in No. xvi. being  $11\frac{1}{2}$  in. high, with no marks. Mr. Ingleby Wood ascribes the period 1650-1740 to this type, but I should feel safer by putting the figures back by at least a quarter of a century, and I doubt very much if many were made after the close of the seventeenth century.

The next type, illustrated in Nos. xvii., xviii., and xix., is variously styled the *bud*, the *fern frond*, or the *wheat-ear* thumbpiece, each of which seems to find an appropriateness in certain examples, but the *bud*, which in a certain sense may be said to embrace the others, is perhaps the best of the three. Apparently



No. XIV.

this type was unknown to Mr. Ingleby Wood, for he does not so much as mention it.

The heights of the three examples in No. xvii. are—the smallest,  $3\frac{1}{4}$  in.; the centre one, 5 in.; and the largest, 7 in. The latter has touch No. 297 (first London touch-plate) on the lip-rim. Of the

time when this type was first used, it is impossible to speak with certainty, but it was superseded in the first half of the eighteenth century by what has come to be known as the *double-volute* and *fleur-de-lys* type,



Nos. XV. AND XVI.

of which I speak later. Mr. Massé, at p. 153 of *Chats on Old Pewter*, and in other of his works, illustrates a measure of this type which has in the marks all the semblance of an early Tudor piece (Henry VIII.), but its characteristics—fullness of body, strut, splayed-out foot, and the very thumbpiece itself—all point to a date some century and a half later. Apart from this specimen, one would have little hesitation in putting the dates of this type down as *circa* 1650-1740, or more or less coeval with Mr. Ingleby Wood's dates for the last type.

A singularly fine example of this appears in Nos. xviii. and xix. This little gem,  $5\frac{1}{4}$  in. high, is in Mr. Richard Davison's collection, and has the early feature



No. XVII.

of the handle soldered direct on to the body of the vessel, and is marked on the lid with a Tudor rose

## Pewter Baluster Measures

crowned and the maker's touch, R.T., in a diamond. Following this type, and by far the most frequently met with to-day, is the *double-volute* variety, which seems to have been in more or less general use for upwards of a century, *i.e.*, from early in the eighteenth to well on into the nineteenth century.

No. xx. shows one of the earliest of this type ; one



NOS. XVIII. AND XIX.

might almost call it a transition piece, for with the new thumbpiece and lid-attachment is found the plain, flat handle terminal of the preceding type, which so soon afterwards developed into the bulbous ending so plainly shown in the next illustration. This piece is of "pint" capacity,  $5\frac{1}{4}$  in. high, and unmarked, except for W.R. crowned on lid. It is of fine metal, in beautiful preservation, and was made when good, honest work was of more account than superfluous display. It stands to-day to bear witness to its unknown maker's skill.

No. xxi. shows a set of six of the later ones of the



No. XX.

*double-volute* type, including (second from left) a rare "two-glass" size. It will be noted that all these pieces have the bulbous terminal already referred to—a

feature by no means displeasing in some specimens but lacking the simple appeal of its prototype, and



No. XXI.

indicative of that period when ornamentation was considered necessary to please the taste of a public which hitherto had found satisfaction in pure outline and fine craftsmanship. The heights of these six pieces are  $2\frac{1}{16}$  in.,  $3\frac{1}{8}$  in.,  $3\frac{5}{16}$  in., 4 in.,  $4\frac{1}{16}$  in., and  $6\frac{5}{8}$  in. In the larger sizes the fleur-de-lys attachment is in outline, as shown in No. ix. *a*, and in the three smaller ones it is embossed on a diamond, as in ix. *b*, whilst the end of the strut, which is soldered on to the body of the vessel, ends in another diamond-shaped piece in all sizes. This feature is well shown in Mr. Churcher's fine gallon of this type, No. ii. Attention may be called to the *tilt* of the thumbpieces of these last two types, for whereas in the *bud* variety it leans forward over the lid, in the *double-volute* it leans backwards over the handle. In some instances this tilt is very apparent, but one feels safe in saying that it is always present in some degree in the directions indicated.

The last of the series of lidded balusters are shown in Nos. xxii. and xxiii. The one illustrated in No. xxii. is what Mr. Ingleby Wood has so aptly described as the *embryo shell* thumbpiece, and which so soon afterwards was to develop into a shell on the Scotch pear-shaped measures of the nineteenth century. No. xxiii. shows the *ball* thumbpiece. A set of



NOS. XXII. AND XXIII.

either of these measures in later years consisted of six or more sizes. Mr. Wood ascribes to these types the date 1700-1826, and having no proof to the contrary,

I cannot gainsay his opinion, though I have never seen an example of either of a date anything like so early as 1700. The two pieces illustrated as examples are 4 in. and  $3\frac{3}{8}$  in. high respectively, and bear in raised cast letters on the insides of the lids the name of the maker and the date, in three straight rows. They are of Imperial capacity, as opposed to *all* the other specimens of lidded balusters illustrated in this article, which are of the old English wine standard (see end). They differ also from the English ones in having a bead cast on the under-side of the lids, which, fitting into the lip of the measures, prevents their working about from side to side, a decidedly practical addition, saving much wear on the hinges. These last two types are found in both the Imperial and Scots standard sizes. It will be noted that the simplicity of the earlier types is manifested in these two late Scottish pieces, a testimony to the conservative nature of the race. The handles are thinner and lighter in weight and the strut longer and thinner, but the main characteristics remain. No words can convey the same amount of information as may be gleaned from a careful and intelligent study of the illustrations, which have been chosen with much care, each specially emphasising the points alluded to.

There are, of course, other variations met with from time to time, some very beautiful, others decidedly the reverse; but, so far as one can gather, the above types represent what are known amongst collectors as the recognised varieties. There is one other which might

KINNIBURGH  
& SON  
1826



No. XXIV.

*perhaps* be added to the number, but of which so few examples are known that it is quite impossible to fix a date for it in the absence of makers' marks. A

fine specimen of the type in question is illustrated in No. xxiv., from the collection of Major John Richardson, D.S.O. From its slender body, the absence of a strut, flatness of its curves, and its general "bearing," one feels tempted to assign to it an early date, but in the absence of evidence that date cannot be fixed. It is  $7\frac{1}{8}$  in. high, and old *English* wine standard, quart capacity.

Turning from the lidded to the lidless varieties, one finds in No. xxv. a type which seems to be more or less peculiar to the Aberdeen district. It has, invariably, the hinge part cast in a piece with the handle, but this has never been slotted to receive the part attached to the lid, a feature found also in Tappit-hen and other types of measures from the same district.



No. XXV.

The one illustrated is of Imperial gill capacity,  $3\frac{3}{8}$  in high.

Nos. xxvi. and xxvii. show the ordinary types of baluster measures without lids, and No. xxviii. a measure which has been converted from the old wine standard to the Imperial, by the addition of a band of metal about  $\frac{1}{2}$  in. wide to the lip, a device which, judging from the several pieces I have seen, would seem to be more or less peculiar to the Suffolk district.



Nos. XXVI., XXVII., AND XXVIII.

There is no evidence that balusters were in use, or in regular use, in Ireland, but a comparison of the Irish "Noggin" shaped measure in No. xxix., with

any of the foregoing types, will at once suggest more than a strong family likeness.

Having now studied, as well as may be in a short

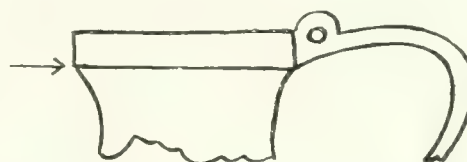


No. XXIX.

article, their outward form, we turn to the consideration of the capacities of baluster measures, a point which has been the subject of much speculation and observation, coupled with splashings about in pails of water in various places, a process which does not always make one a welcome visitor on such errands! But my friends have been very considerate, and I have come through scathless! One feels safe in believing that a baluster measure of any antiquity, with the capacity stamped upon it, has yet to be found. If any reader of these notes knows of such an one and will correct me on this or any other point, he will have earned, and may accept in advance, my gratitude; for *all* the knowledge of *any* subject, even such a side issue as that under notice, is not stored in one mind alone, and it is more than possible that many details can be added which, so far, I have hunted for in vain. One of the first questions one had to settle was, are they measures of capacity at all, or merely a useful series of covered vessels of convenient sizes. This latter idea was soon abandoned in view of the fact that each one bears a certain proportion in size to the others. Having then assured one's self that they were

used as measures, one first tested them in comparison with the present Imperial standard, but it soon became evident that they persistently refused to acknowledge even a nodding acquaintance with anything so modern, so the old Scots standard was next introduced, and by filling them to the bottom of the lip, as indicated by the arrow, they appeared roughly to coincide, and the problem seemed solved; *but*, this was the *wrong* method, for they should be tested when roughly *brim-full*.

Finally, it fell to the lot of Mr. Richard Davison to solve the problem, which solution is that they correspond to the *old* English *wine* standard, and it may



not be out of place to give here the comparison between the present Imperial, the old English wine, and the old Scots standards in fluid ounces:—

	Gallon	Quart	Pint	Chopin	Mutchen	Pint	Mutchen	Gill	Gill
Imperial Standard	120	30	15	1	1	10	1	5	1.5 fluid oz.
Old English Wine Standard	120	30	15	1	1	10	1	5	1.5 fluid oz.
Old Scots Standard	180	45	22.5	1.5	1.5	15	1.5	7.5	2.25 fluid oz.

From this table it will be seen that the Scots gallon, quart, and pint were three times the size of the correspondingly named sizes of our present Imperial standard. An application of one or other of these standards should at once settle the query as to whether any particular specimen is of English or Scottish origin, remembering always that the measure should be roughly full to the brim.

My sincere thanks are expressed to Messrs. Walter G. Churcher and Richard Davison for the photographs they have taken specially for these notes, and the copyright of which is strictly reserved to the writer; also Captain H. E. May for much useful criticism; and to Mr. A. E. Kimbell for the use of his photographs (Nos. xii. and xiii.), and to all who have lent their treasures for reproduction. I have also to thank Mr. Churcher for the subjoined list of known balusters of gallon capacity, and should be glad of a note of any further examples in this rare size.

Charbonnier, Churcher, Cooke, Cotterell, Davison, Hudson, and Tomson Collections, one example each; South Kensington Museum, and Custom House, London, two examples each.

# Pictures

## Voltaire, Painted by Latour

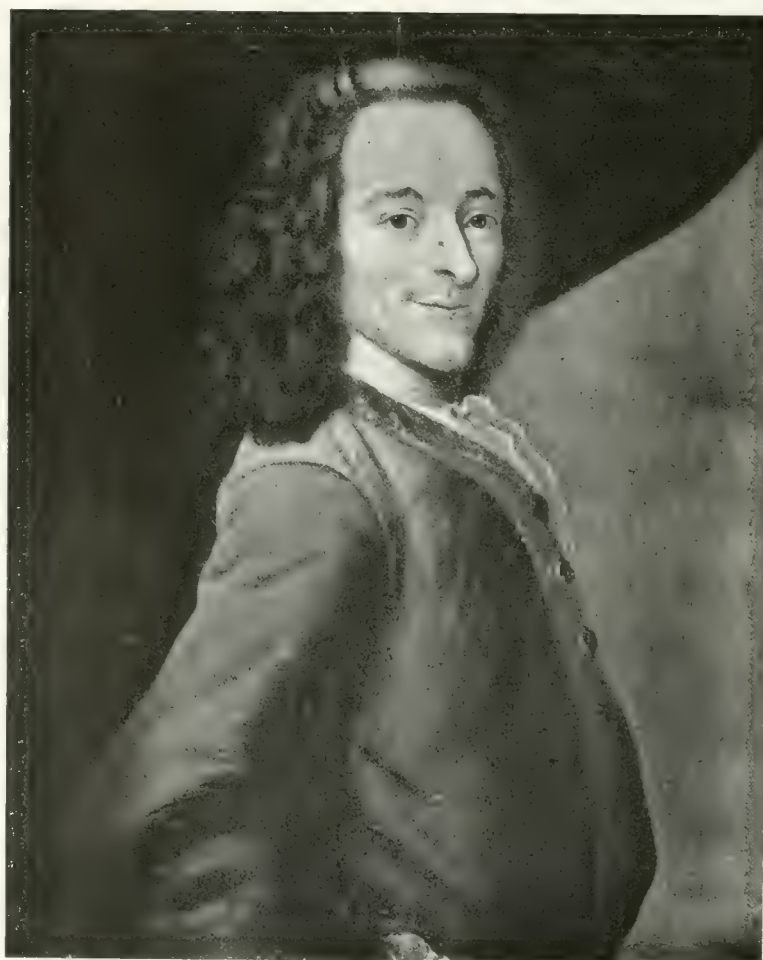
It was a happy coincidence which recently attracted my attention to a portrait of Voltaire (No. i.), which, until quite lately, was in the collection of Lord Carnarvon. According to tradition, the portrait, bearing the Latin inscription, "Voltaire qui nil molitur inepte," had been given by Voltaire himself to Lord Chesterfield, who, as we know, befriended the distinguished exile during his stay in England. When I closely examined the portrait, it recalled to me the art of Latour, and my subsequent investigations proved that I was not mistaken. In his admirable biography — one of a series of *Les Grands Artistes* — Maurice Tourneux dwells on the fact that the oldest engraving after a portrait of Voltaire by Latour, painted about 1731 or earlier, bears the date 1785 — i.e., seven years after his death. "The

By Louise M. Richter

portrait itself," he continues, "which has, unfortunately, disappeared, has come down to us through an engraving of Langlois." A glance at the illustrations cannot leave us in any doubt that this portrait hitherto reported "as disappeared" has now been traced.

The first question which must occupy us is: When and where did Voltaire meet Latour and commission him with his portrait? The most convincing,

and at the same time most attractive, supposition is that the great writer and the rising artist must have met in England. We have seen above that the time when this portrait was supposed to have been executed is only approximately indicated. According to authoritative opinion, we must look for it between Voltaire's sojourn in England and that which he made immediately



NO. I.—PORTRAIT OF VOLTAIRE  
BY LATOUR FORMERLY IN LORD CARNARVON'S COLLECTION



PASTEL PORTRAIT OF A LADY  
BY FRANCIS COTES



afterwards at Rouen, during the time when his *History of Charles XII.* was being printed.

Now, there is a story recorded again and again by the biographers of Latour, including Chamfleury, Tourneux, and Henry Lapauze, that the young Latour, who lived at Cambrai during the pompous Congress known as "La Paix des Dames," which was held in that town in 1724, was invited by the English Ambassador, whose portrait he had painted, to come to London, and even to be his guest. Improbable as this may appear to us, with our present notions of the aloofness of an Ambassador, there remains the incontrovertible fact that Latour really was in London about the same period as Voltaire. Moreover, as an additional proof there exists, as M. Jules Hachet was the first to point out, a copy made by Latour, when in England, of Murillo's *Drinking Boy*, now at the National Gallery.

Here it is interesting to state that this very copy by Latour after the great Spanish painter, which is at the Museum of Saint Quentin, passed until recently as a self-portrait of the artist, painted in his youth; until M. Hachet pointed to the mistake. And now we find ourselves faced with the question as to where Latour saw the *Drinking Boy*, which so much attracted him as to induce him to make a copy of it. We may suppose that he must have seen it in the collection of some amateur before it passed into the possession of John Staniford Beckett, who in 1889 bequeathed the picture to the National Gallery.

Lord Bolingbroke, the brilliant writer and statesman, with whom Voltaire became intimate when the former had been secretary to the Pretender in France, was back in England at the time. He it was, we may presume, who introduced Voltaire, who had already acquired celebrity, to Lord Chesterfield, the Harveys, Pope, Swift, and other eminent persons. Moreover, Voltaire's acquaintance with the Count de Morville, the intimate of the Walpoles, gave him the *entrée* to the great Whig party.

It was in one of these houses, no doubt, more probably at Lord Chesterfield's, that Voltaire met Latour, the protégé of the Ambassador—his compatriot—

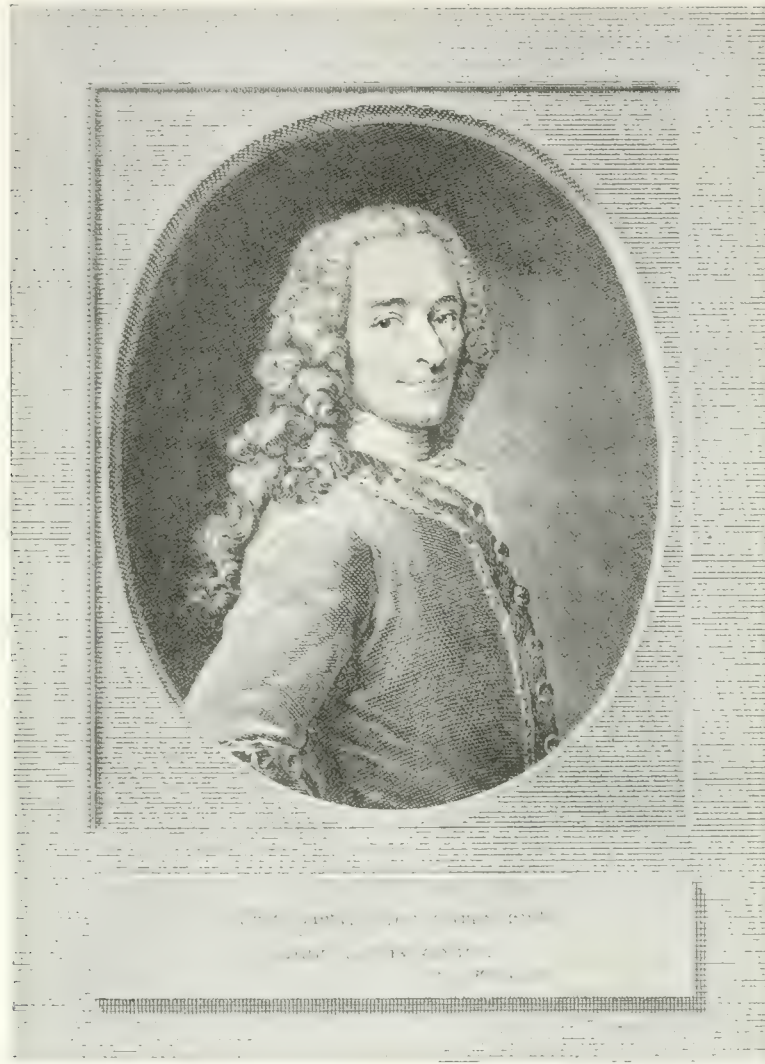
giving him, there and then the commission for his portrait, which, according to tradition, he subsequently presented to his friend Lord Chesterfield. François Arouet de Voltaire, to give him his full name, is represented in the portrait under discussion at the age of about thirty-five; he is wearing a greyish blue coat embroidered with gold braid, showing four bright buttons in front. His left hand appears hidden away in his coat, an attitude repeatedly met with in Latour's portraits; round the neck is a white ribbon ending in a large lace jabot in front. According to the custom of his time, Voltaire is wearing a longish dark wig. It is a portrait of the young and arduous Voltaire, who had been twice imprisoned at the Bastille: once for denouncing the intrigues of the Regent, brother of Louis XIV., and again for answering, not without a satirical note of his own, to a forbearing scion of the house of Rouen, who called him a *parvenu*, that there was *une Aristocratie d'esprit* to which he—François Arouet—belonged.

It is, moreover, the Voltaire who had written behind prison walls his famous *Œdipus*, and who, when released, came to England, where he presently wrote down his impressions of a country he so greatly admired, in his famous *Letters on the English*—of all letters in the world, perhaps those which had the most comprehensive influence on the human mind; therein showing the contrasts between English liberty, political and intellectual, and French despotism at the time of Louis XIV. It is the Voltaire of that period that Latour has brought before us in this portrait, with absolute truth. Very different from the painting of Largillière, who much rather represented him as the courtier who frequented the court of King Stanislas at Lunéville and Frederick the Great at Potsdam. Only the extraordinary brilliancy of the eyes are alike in both these portraits—a characteristic which Latour accentuated again in his wondrous mask of the well-known Strauss-Voltaire. The most familiar of the Voltaire effigies has always been Houdon's statue at the Théâtre Français in Paris, and a bust by the same sculptor, representing the philosopher in his old age, "not unamiable, shrewd, with penetrating eyes and

mocking lips." This was, however, executed after his lifetime.

There certainly is a peculiar charm in contemplating

Latour, "to embellish nature, but, on the contrary, reproduced her with all her irregularities of the mouth and eyes." It is this system, such as we find it in



No. II.—VOLTAIRE

FROM THE ENGRAVING BY P. G. LANGLOIS, 1785

the portrait of Voltaire, painted by so kindred a spirit as Latour, who in his quality of painter, as his famous sitter in the realm of literature, endeavoured to free himself from all academical restrictions, striving after freedom also in the domain of art. We know that Latour did not pursue the beaten track of a Boucher, but rather felt attracted by the realism of the Clouets and the Dumoustiers, who were not appreciated at their full value in the eighteenth century. He refused, as Diderot, the great art-critic of his time, tells us of

nature herself, that Latour knew how to reproduce, thus giving extraordinary life and truth to his portraits.

The portrait under discussion is painted in oil, a fact which lends it a particular interest—being a proof that he must have painted it in those early days spent in England, before he had left off this medium, chiefly, as we are told, on account of his health. And here we must note that on his return to France he is known to have declared himself before his compatriots to be an English painter. That the art of

## *Voltaire, Painted by Latour*

Hogarth had had a certain influence upon him cannot be altogether denied.

According to Mariette, encouraged by Rosalba Carriera's success, Latour, when settling down in his own country again, advertised himself as a painter of portraits in pastel, who did not fatigue his models by long sittings and who did them *à bon marché*. It is with these somewhat hasty remarks that the author of the *Abcdario* characterises the *œuvre* of Latour, evidently little thinking at the time that some ten years later he would be the *peintre à la mode* in France, commissioned with the portrait of Madame de Pompadour, for which he received 25,000 francs, after having asked 48,000 francs. How great his vogue was can still be realised to-day at the elegant *salle Favaque* in the Musée of Saint Quentin, where we see the *haute élite* of the eighteenth century painted by him, from Louis XV., Marie Leczinska, the Dauphin Louis, down to the famous Abbé Hubert, D'Alembert, the artist Restout, Mademoiselle Marie Fell, his lifelong friend; Madame Favart, the famous comedienne; and many others.

Latour, unlike his pupil Ducreux, never made a list of the portraits he painted, nor did he date or sign them. But fortunately, as we have shown with our illustrations, there exist engravings after his chief works, and it is by means of them that we have been able to identify our portrait, which until now could no longer be traced. There is, in the first place, as we have seen, the engraving by Langlois (No. ii.), after our portrait made in 1783, about six years after Voltaire's death, and inscribed "De La Tour pinxit." And, moreover, there appeared recently in an art journal (*Monatshefte für Kunstwissenschaft*), to which I received access through the courtesy of Mr. Campbell Dodgson, the Director of the Print Room at the British Museum, another engraving by Geullard, evidently also after our portrait of Voltaire. This engraving (No. iii.), of which there is likewise an example at the Print Room, is described in the article above mentioned as follows: "Arouet de Voltaire, after a portrait by Latour, which has apparently disappeared. He is represented half length, without hands, turned

to the right; the expressive eyes face the spectator; he wears a coat embroidered with braid and buttons in front; a lace jabot with a white ribbon round his neck, and a long dark wig." A description which entirely coincides with our portrait. There is yet another engraving by Figuet, which, in the opinion of Mr. Campbell Dodgson, goes back to the same original, but which slightly varies, inasmuch as the engraver, according to his well-known habit, wished to improve the original in introducing a hand holding a book, thus destroying the attitude so characteristic of Latour for its simplicity.

It would be beyond the scope of our article to dwell any longer on this portrait of Voltaire and the artist who created it, since we hope to have succeeded in establishing its identity. But we would like still to point out that the twentieth century, as did the eighteenth century before it, recognises perhaps still more the high merits of these two great Frenchmen.

Two letters which I quote below show us, moreover, that Voltaire and Latour were friends. "I sigh with impatience," writes Latour to Voltaire, "before taking part in so wonderful a spectacle (referring to one of the famous writer's dramas), to be able to embrace M. de Voltaire, and to thank him again for all the services he has rendered to mankind; indeed, more than all the philosophers together have done, to justice, to Humanity, and in becoming the efficacious Protector of the unfortunate, such as the Calas, the Sirens, and all the others who have had need for his aid against injustice that others have done to them or have desired to do." Voltaire's reply is in his well-known refined and eloquent style: "I am enchanted that you love philosophy. And you are right; who-so adorns nature must and ought to understand it. I embrace you, my dear Latour, without ceremonies—such are not made for those who cultivate the arts."

Not long ago, a statue of bronze was raised to Latour at Saint Quentin. Another tribute to his memory, though not without the usual tinge of sarcasm so characteristic of the eighteenth century, are Diderot's

lines: "Un coup de l'aile du temps, ne laissera rien qui justifie à la reputation de La Tour; La poussière precieuse s'en ira de dessus la toile moitié dispersée dans les aires moitié attachée au longues plumes du vieux Saturne—La Tour memento qui pulveris est in pulverem revertis. . . ."

We are told that Latour in his old age much

tormented himself to find means of making his pastels more permanent, trying to rid them of their only serious flaw—that fragile blemish—of being so easily rubbed.

Our portrait of Voltaire, having been painted in oil before Latour had taken to pastel, suffers under no such disadvantage.



NO. III.—VOLTAIRE

FROM THE ENGRAVING BY GEULLARD



## The Small Collector

## Part I.

By Bohun Lynch

THE humble collector of ancient and charming possessions needs, besides some little learning—leisure, energy, and imagination. "Old stuff" is increasingly rare; that is to say, at the present time it passes into hands more prone than those of yesterday to have, to hold, or to sell out of the country: so that it costs more. Price is the last thing to interest the antiquarian or true lover of beautiful furniture. He has a feeling that it is indelicate to compound the abstractions of æsthetics and finance. This attitude may appear a little highfalutin and precious, but it is the ideal attitude.

A commercial magnate assured me not long ago that there was no separate item of furniture in his bedroom that was worth less than—I forget what, but something of a very impressive intention. I suppose

this sort of thing is common enough in more senses of the word than one. Another, when I asked him if he had enjoyed any luck at some sale or other, said that he had bought a few colour-prints. "What were they?" I asked. "Oh, nothing much—fiver or so each." No mention, you will observe, of artist, or period, or tone, or workmanship; just—a fiver or so. That disposed of the matter. Why, the reader will ask, should mention be made of such things? The reason is painfully adequate. It is mainly due to the purse-pride and eagerness for the Right Thing of such people that prices during the last few years, without considering the war, have risen so disastrously for the poorer enthusiasts. Hundreds of people who do not know, and do not want to know, the differences between the characteristics of the most



NO. I.—CHINESE AND LOWESTOFT PORCELAIN

diverse periods in English cabinet-making, buy what is, or what they believe to be, old furniture, because, like certain lap-dogs, scents, clothes, and residential districts, it is the Right Thing; and never because it is beautiful. So that in the end, after all, price does enter very heavily into the calculations of the humble collector.

In the ensuing observations I may be permitted from time to time to mention the smallness of cost in order to illustrate, from the collector's point of view, the excellence of the good old days, when the heavier, the more bemirrored, the more useless a "piece" might be, the more it was admired. There is more than ever need to-day to emphasise the craze that possesses people for buying things that are old irrespective of their beauty. Into so

curiously vicious a circle has this led, that Victorian mahogany, the reaction against which was one of the mainsprings of the original "taste" for collecting old oak and mahogany of a better period, has come to be collected in its turn for its age.

Fortunately, the love of what is beautiful as well as old is not exclusively modern, and the present generation of enthusiasts in some, if comparatively rare,



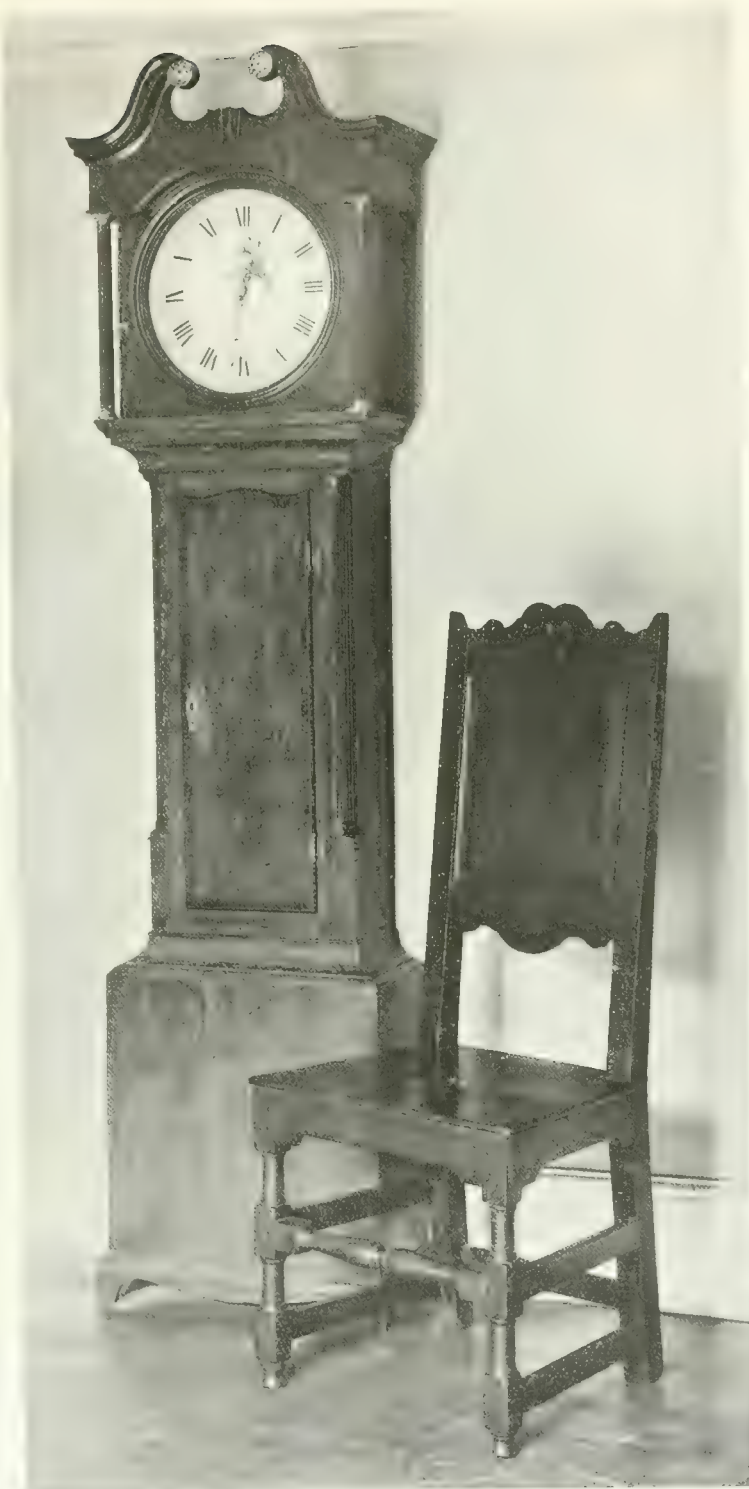
NO. II.—QUEEN ANNE WALNUT DOUBLE CHEST OF DRAWERS

years, had to exercise not one-tenth of the perspicacity required in the year of grace 1919. At any but the most obscure auction-rooms he can but be an interested though embittered spectator. He sees thirty or forty guineas readily bid for such an example of the Queen Anne period as illustrated by No. ii.—a walnut double chest of drawers procured from a dealer thirty years ago for two pounds. This chest-on-

cases owes not only the taste for but the actual possession of what comes under the very general heading of "antiques" to the fondness of its immediate forebears. The rectangular cup and saucer of Chinese porcelain in No. i. was searched out, bargained for, and bought in 1869 by a little girl of fifteen. With all our latter-day contempt for Victorian taste, show me the flapper of the moment capable and willing in a like manner. The Chinese jar in the centre of this group came from the famous collection of the late Canon Sibthorpe. The four small cups and saucers are of Lowestoft. But when the small collector comes to the great Quest nowadays, he is beset by difficulties. Granted the uncommon taste and the knowledge, the hunter of 1869, and then onwards for many happy

chest is original throughout with the exception of the feet and brass furniture, and in excellent condition. The grain of the walnut-wood is exceptionally bold, and though reproductions of the design are common enough, a convincing copy of the chest as it stands, especially with regard to the grain of the wood, will not easily be found. The same difficulty applies to the usual shops throughout the provinces. Then, since people have taken to scouring the remoter country districts in motor cars, the result has been twofold. Lonely widows in moorland cottages have asked for pint pewter beer mugs, marked V. R., prices which, if associated with a perfectly genuine Tappit-hen, would bring blushes to the cheek of Monsieur Chose of Wigmore Street; and dealers have, as is well known, distributed the more glaring of their forgeries in inaccessible hamlets, where the cynical, if rustic, middleman guilefully displays the coffer or bread cupboard of his great-grandfather.

No; the humble collector must keep his eyes open, must make enquiries for something he does not want



NO. III. —THIRTY-HOUR CLOCK, BY E. DOWNS, OF MANSFIELD,  
AND PANELLED CHAIR

the well-worn brass-work and the locking-plate, taken in conjunction with the design of the case, indicate the first half of the eighteenth century. An exact copy of this clock-case made to-day would not have

which may lead him to something that he does. He must hunt high and low (very low sometimes) and must spend time, if not money, in his search. Occasionally he comes by his possessions in the oddest ways. The clock in No. iii., for example, belonged, with certain other delectable, if "cottagey," goods, to a very old woman who lived, fittingly enough, under the stone-faced gable of an Elizabethan almshouse. The collector cast covetous eyes and wished to buy; the old lady preferred to die in her accustomed surroundings. But a bargain was struck. The collector paid then for the things which were to come to him at the old lady's demise. It was an admirable plan, but not one to commend itself to the untrusting and commercial connoisseur of to-day.

This clock is of the thirty-hour kind, made by B. Downs, of Mansfield. From the recognised sources, I am unable to find any record of Mr. Downs; but

the same effect. There is the colour, and also the signs of wear and tear, the softening of fine edges, the appearance of long use, which yet do not bring the whole short of that state called good condition. At 11 a.m. on the 11th November last, this clock, in an access of zeal, struck eighteen. Previous to the Armistice its behaviour had been normal. The plainly panelled chair, one of a pair bought from a dealer, is of about the same period. These chairs are in perfect preservation.

My acquaintance of the five-pound colour-prints could, no doubt, go into Christie's and, outbidding the dealers, procure a roomful of fine things and have them removed in a pantech-nicon. He could, and most likely would, employ some pundit of the trade to furnish him his house *carte blanche*. He would then have the pleasure of entertaining his friends and cataloguing his possessions by their price. I don't underestimate his pleasure; but is it comparable to that of the owner of No. iv.? Talking to a farmer's wife one day, she noticed a chair, shapeless, very disreputably covered with an old curtain, standing in a corner. She had seen it before many times: only to-day a little of its covering near the ground was caught up, exposing a few inches of turned leg and the suggestion of a stretcher. These were of unpolished oak. Knowing the farmer's wife and the needlessness for guile, the collector found by plain questions that the chair had "always" been in the house, but that, its two back legs being missing, it had



NO. IV.—LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY ARMCHAIR



NO. V.—BIBLE-BOX ON STAND

stood for some time now in the dairy, propped up, out of the way. It was of no use. She could have it and welcome. There was some trivial monetary adjustment. On the floor of a barn the first covering was stripped off: beneath that was chintz—old, dirty, firmly tacked—then American leather, then chintz again and sackcloth and wadding. Layer by layer it was pulled away—generations of it—and at length the chair stood for one moment naked and unencumbered. Then everything about it seemed to give at once, and it fell flat upon the boards. . . . the panel was split, the back legs, part of the seat and two of the stretchers were gone. The oaken arms had been replaced with elm many years before, and were now little better than tinder. The new owner had, fortunately, a little of very old oak from various sources, stored for such work. This, together with the remains of the chair, was handed over to a capable joiner, with the result as seen.

That result is not first-rate—the necessary restoration was too extensive for that. But the essentials are original and pleasing—the simply carved rails, the turned legs and supports to the arms. And whereas we have seen that the pleasure of our gentleman mentioned above is single, if complete, the pleasures in this chair are manifold. There was the thrill of the detective, deducing most of what was actually found from two inches of oak leg; the excitement of the unwrapping, and the hope and fear. And then added to the sentimental reflection of many years



PHILIP IV. OF SPAIN

BY VELASQUEZ

*From the painting at the Prado, Madrid*



## *The Small Collector*

that it was a first discovery, remains best of all the chair itself, useful, ornamental, of its kind comfortable. It dates from the late sixteenth or early seventeenth century. It was probably taken from a church. There is a distinctly ecclesiastical character about its size and proportions. A very similar chair may be seen at St. Albans.

Besides patience and observation, another and not so desirable a characteristic of the detective is prone to be absorbed by the humble collector—suspicion.

And suspicion in collecting antiquities is a disease only to be cured by seasoned knowledge. No. v. is a Bible-box bought in the most prosaic manner, at an uninteresting—that is to say, a fair and moderate—cost, by a small collector from a usual dealer. But he nearly let it go by, because the dealer brought him

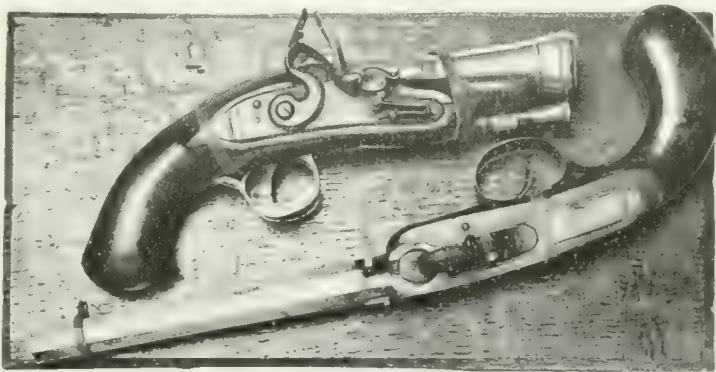
forward foundation. The dealer instructed the polisher to keep dirty rags there, did he? He never let it be dusted; perhaps he encouraged a spider or two . . . and then the box was lifted up, like a new baby, to be looked at, and happily suspicion fled. There was no question of knowledge on that occasion; it was sheer pleasure in the thing, on its merits, as it was. This box probably dates from about A.D. 1600. I call it a Bible-box because of its depth, which would be suitable for containing a heavy, thickly bound family Bible. The amateur collector is, however, far too prone to name any box of about that size a Bible-box; whereas very frequently carved boxes of that sort were made for holding linen or a number of small books, or even carpenter's tools. The small table on which the box stands happened to be of the right size, and, though in itself negligible, serves its turn. It was home-made from various pieces of old wood, which, without serious faking, happened to agree in colour with each other and with the Bible-box.

This box has



NO. VI.—WELSH DRESSER

CIRCA 1700

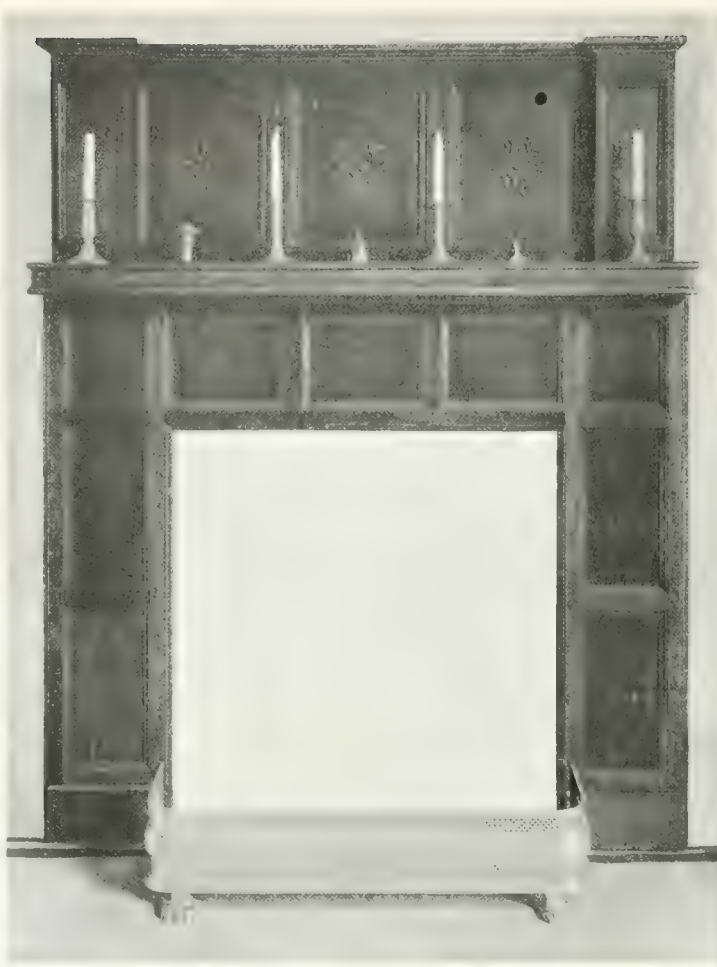


NO. VII.—TWO PISTOLS ONE BY BOND, LONDON, AND THE OTHER BY BONFILS

one blemish, which can, in a measure, be rectified. The lid when first seen was split in two pieces. The dealer (again being of that sort), without waiting for instructions, had these pieces nicely planed up and joined. Consequently the edge of the lid, as seen in the photograph, comes flush with the front of the box, when it should project three parts of an inch or so.

The dresser (No. vi.) was bought simply from a dealer without suspicion and without romance. As originally seen by the collector, and as bought by the dealer, the cornice and sides above the cupboard doors had been sawn away, probably to fit into some low alcove or space beneath a beam. These have been restored, the frieze being an old one from another dresser. Like many things of its kind, it is frankly of the farmhouse order, but the wood is beautifully grained, the colour rich. The carpenter's rough attempt at cabriole legs is to be noticed, as well as the doors of the cupboards and the manner in which the shelves are set back. The angles of the whole thing are, as someone once put it, faultlessly faulty. It came originally from that one-time treasure-town of ancient oak, Shrewsbury, and probably dates from the reign of William and Mary.

The pewter plates form an instance of sheer good luck. That on the lower shelf was for many years an alms-dish, ousted, at a change of incumbent, by bags. In respect of the others, the collector learned from an old maid-servant that she had seen pewter plates in a certain north-country cottage. She would write about it. In the nick of time the letter saved the plates from being sold for their metal value to a "man who went round with a cart." They all bear the London mark—a bear's gamb issuing from a ducal coronet and the



No. VIII.—CHIMNEY-PIECE



No. IX.—  
CURIOUS  
IMAGE

word LONDON beneath an X crowned. There are also four small "touches"—a chevron engrailed between three leopards' heads erased; a bear's gamb issuing from a ducal coronet; a lion's head erased; and the initials S.D. In his book on pewter marks, Christopher Markham mentions a plate in his own collection with the same touches and the initials T.D. I am unable to trace S.D., but presumably he "touched" his pewter about the year 1610.

The pistols (No. vii.) have no known history, being unexplained gifts to the collector. Brass bell-mouthed pistols of that size—

nine inches long—are not common. This one was made by Bond, of London. The other is of steel, by a Frenchman, Bonfils, and is peculiar in carrying the hammer and cap-nipple at the side.

Some years ago there was a finely carved four-poster oak bedstead taken from a house in Derbyshire. It had been built, probably in the sixteenth century, crooked to fit a crooked room. That bed is broken up now. Part of its heavy under-frame gave arms to No. iv. Two chimney-pieces in different parts of the country owe most of their forged and compromised existence to it. No. viii. is one of them. The design, though simple, might easily be improved in the direction of traditional precedent.

What No. ix. was originally intended to be it is impossible for me to say. Its oddness is at least as obvious as its ugliness, and there is a vorticist poet who thinks the world of it. Some village carpenter may have tried his clumsy hand at carving—it is impossible to say. Anyhow, this image or doll was found nailed to the under-frame of the bed mentioned above.

## NOTES AND QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PAINTINGS (Nos. 306 AND 307).

DEAR SIR,—I shall be glad to receive any remarks or suggestions as to the authorship, etc., of these pictures that may occur to readers.

Yours faithfully, "COLLECTOR."

ROBERT ROE.

DEAR SIR,—I am compiling a memoir of my grandfather, Robert Roe (1793–1880), of Cambridge, who practised as an engraver and miniature painter. I understand that he received some instruction in the latter art from one of the Wagemans. Any details of his life and connections, or particulars of his work, will be greatly appreciated.

Yours faithfully, F. GORDON ROE.

UNIDENTIFIED PORTRAIT (No. 48, AUGUST, 1913).

SIR,—In August, 1913, you published for me a reproduction of a photograph of a picture which I had recently bought. Unfortunately the photograph, I found out afterwards, was a "touched-up" one. The picture, when I purchased it, was in a contemporaneous frame, but this was too worm-eaten and battered to be of use. By a coincidence, a few months after you had printed my letter, I was shown into the dining-room of a patient, and facing me was a third copy of the picture. This, too, was in a seventeenth-century frame. Its owner told me it had been brought from Yorkshire to Hammer-smith in 1804, and that there was no history attached to it. He then told me of the Bodleian copy. He added

that the Oxford picture was "woolly" in its texture. I then wrote to my friend, Mr. Falconer Madan, Bodley's Librarian, and he kindly put me in touch with the cataloguer of the Oxford portraits, Mrs. R. L. Poole, and she was good enough to send me the following note: "Many names have been suggested for this portrait. To the present cataloguer it seems to bear most resemblance to one of Henry Jermyn, Earl of St. Albans, as a young man, and ascribed to Van Dyck, at Rusbrooke. This is reproduced as a frontispiece to the *History of St. James's Square*, by A. T. Dasent, 1895. I owe this suggestion to Mr. T. W. Jackson. In the character of the face, the features, growth of hair, and the dress, there are points of likeness, but the Rusbrooke picture exhibits a man certainly some years younger than the Bodleian head. This head is probably the picture bought with one of Elizabeth, Princess Palatine, for 9s. at Thomas Rawlinson's sale in 1734 (Rawl. MS., C. 937, fol. 100, and Catalogue of Sales, Cryves 808), and given to

the gallery by Dr. Rawlinson in that year as one of Lucius Carey, Lord Falkland, the identity being, no doubt, based upon the similarity it displays, especially in the slashed dress, with the Falkland in the Clarendon Gallery."

I, too, thought the picture was that of Falkland, but this one squints, and so do the other copies, and Lord Falkland did not, if his recognised portraits are correct. I have compared it with the Dulwich Gallery picture of Lord Pembroke, but it is not he. Sir Kenelm Digby, whose picture at Windsor, in the same kind of



(306)

UNIDENTIFIED PAINTING

dress, which was the ordinary court costume of about 1635-40 (see frontispiece to *Life*, by one of his descendants), would have been too old for this portrait, and, on comparison, I do not find the likeness which the Rev. W. F. John Timbrell sees. The nearest I have yet arrived at is that of Colonel Cavendish, the young officer who was killed at Gainsborough in 1643. I am of opinion that my picture is the original, but that the other two are contemporaneous copies or replicas. Both mine and my friend's were on the old stretchers, but I had to have mine relined and a partly new stretcher made.—Yours truly, F. WILLIAM COCK, M.D., F.S.A.

#### STUART PORTRAITS.

DEAR SIR,—Can any readers of THE CONNOISSEUR help me in tracing the history and present whereabouts of the two following pictures?

1. *Prince James Edward Stuart, with his sister Princess Louise Marie, as children, chasing a butterfly in the gardens at St. Germain.* This picture is alluded to by Agnes Strickland in her *Life of Mary of Modena*, and she states that a print of it was then in the possession of Mr. Kirkpatrick Sharpe. In an edition of the *Letters of Elisabeth Charlotte, Duchess of Orleans*, published by Chapman & Hall in 1889, the editor describes the picture, and states categorically that it was then in the "small gallery at Versailles." I have recently made enquiries about it of the Curator of the Versailles Picture Gallery, who informs me that the picture is quite unknown to him. Nor does the Print Room at the British Museum either possess or know of any print of it.

2. *Prince James Edward Stuart, represented allegorically as an angel, leading by the hand his sister, the Princess Louise.* I have picked up a reproduction of this picture, on the back of which is pasted the



(307) UNIDENTIFIED PAINTING

following: "The Old Pretender and his sister Louisa, by Felix Simon Belle (now published for the first time). This remarkable picture, painted in 1699 by Belle . . . was recently discovered rolled up and neglected in an old house in Tangier. It was rescued by an English resident, who stretched the canvas on a frame and sent it to England, where its full interest and beauty were revealed by skilful cleaners. The picture carries lightly its 200 years," etc.—Yours faithfully, (Miss) MARGARET R. TOYNBEE.

UNIDENTIFIED PAINTING (No. 287, SEPT., 1918).

SIR,—*Re* the above and a letter from a correspondent in your November issue. Having read different authors on the life of Thomas Gainsborough, I am of opinion that this portrait is the long-lost picture of Philip Thicknesse, who, being an author himself, wrote a sketch of the life and paintings of Gainsborough in 1788, saying he sent back his portrait to that artist with a note requesting him to blot out his face for ever. Seemingly Gainsborough had not done this, but only painted out the objectionable parts, which made it appear as an unfinished picture. At the sales of Gainsborough's and Gainsborough-Dupont's pictures at Christie's in 1797, 1874, and 1892, there were a great many unfinished pictures by these artists exposed for sale, especially in the year 1797, but unfortunately no record of these can be found. Now, the owner describes the picture, after being restored, as a beautiful picture of "landscape and violin," which still strengthens my opinion that this is the picture of Philip Thicknesse, done before the artist left Bath. One has just got to look at the portrait of Admiral Vernon and compare the two together to recognise the work of the great artist in the Bath period. Now, regarding the word "Fume," the owner

says the background was roughly done, which set me thinking I need not look for the word in *Heraldry*, so I looked up a comprehensive dictionary, and the definition of the word by Bacon corresponds with the temperament of Gainsborough when he painted Philip Thicknesse's portrait. The nude girl—two bare feet and legs—which form part of the coat of arms, is an invention of the great artist regarding the subject. Perhaps you may have some comments to make on my deductions.—I am, Sir, yours respectfully, A. GRAY, Cpl., No. 9396, S.A. Infantry.

[In printing the above letter, we should wish to recommend a further perusal of the Rev. W. F. John Timbrell's theory to our correspondent.—ED.]

UNIDENTIFIED PORTRAIT (No. 308).

DEAR SIR,—I should be glad if any of your readers could assist me in ascertaining the identity of the person portrayed. The portrait, which I think is undoubtedly by Miereveldt, bears in the top right-hand corner the date 1620, and in the opposite corner, "Aetat: suae 47." The man portrayed has a very florid complexion, with fairly dark hair and beard, just beginning to



(308) UNIDENTIFIED PORTRAIT



(309) UNIDENTIFIED PAINTING

turn grey. The doublet is of a silver grey shade ornamented in red and gold, whilst the cross-belt is of gold cord. The general colouring and handling of the doublet and cross-belt bears a close resemblance to that of a picture which I believe is in the Wallace collection, and is known as *Child with Parrot*.—A. CHOLMLEY COCHRANE.

UNIDENTIFIED PAINTING (No. 309).

DEAR SIR,—I am enclosing a photograph of an oil painting which has been in our family possession probably more than 150 years. It is a picture of a woman sitting in a cave, holding a crucifix in her hand, with a white scarf. On the flat part of a rock, which serves as a table, stands an open book, an urn, and two carrots (?). The roof of the cave is dug stone, and boughs and trees are seen from the open space. The colour of the wrapper is blue, and the woman's hair is fair. The size of the canvas is 71 by 88 cms., and coarsely woven. From certain places the paint is partially fallen. The frame on which the canvas is fixed is of oak, and on it is written in black letters, "Guido." Perhaps some of your readers can assist me regarding it.—Yours, K. AGHJAVAN (Beirut).

## Problems in Identification

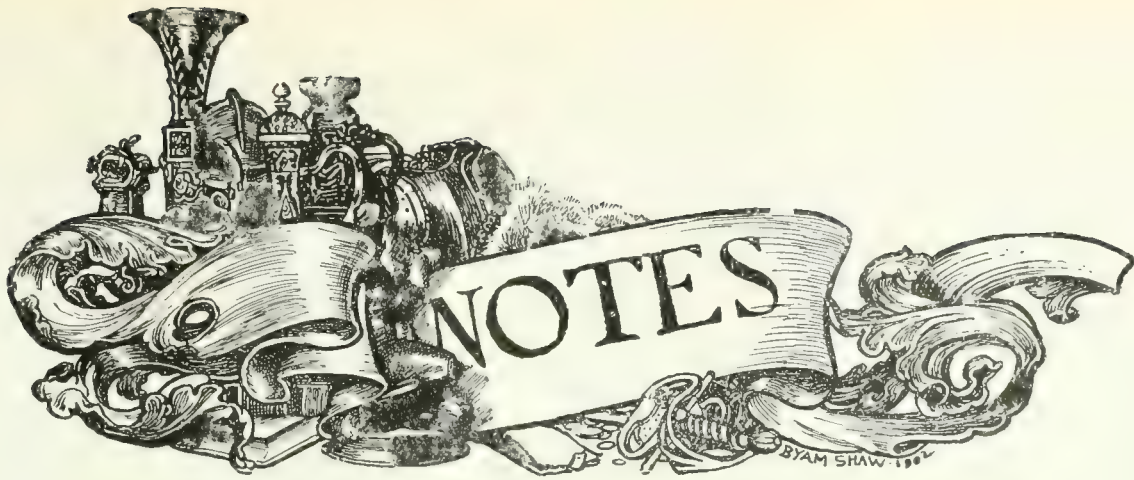
AS it is now over twelve years since THE CONNOISSEUR inaugurated a section devoted entirely to the identification of works of art, it is felt that some form of report on the progress made is due to readers. The problem of how to ascertain the history of a canvas is often difficult. In many cases, the only method is to accord the work the fullest publicity in appropriate circles. Let us consider the imaginary instance of an ancestral portrait belonging to a family, which, though belonging perhaps to a class which has been termed the "backbone of Britain," has not left sufficient individual mark on national history for its members to be recognised readily. In a case like this, the experts are helpless. They can attribute the painting to a definite hand, but shake their heads over the identity of the sitter. This is where NOTES AND QUERIES comes in. A typical success achieved by means of a reproduction in its pages occurred in September, 1911, when a *Portrait of a Lady* (No. 1) appeared. This was identified later by a descendant as representing Henrietta Freston, of Wichendon, who married Robert Brettingham, of Norwich, *circa* 1760, and died in 1795.

Now and again, lack of comparisons and other reasons cause a natural hesitation on the part of correspondents, but even here valuable evidence has been elicited indirectly. The interesting little miniature reproduced in November, 1908, called forth a letter from Prince Frederick Duleep Singh, who established a provisional association between the portrait and the Earl of Craven. A later letter, from the Director of the National Museum, Stockholm, placed the work as having emanated most conceivably from the brush of Pierre Signac, who was court painter to Queen Christine, daughter of Gustavus Adolphus the Great, in 1646. In this connection THE CONNOISSEUR tenders its thanks to the numerous correspondents who have placed their erudite knowledge so readily at the disposal of enquirers.

Although this section has been confined almost entirely to portraits, landscapes, and genre paintings, occasional excursions into other branches of the fine arts have been attempted with success, as with the curious snuffbox found at Messines (Sept., 1916), which elicited a remarkable train of reasoning from the Rev. W. F. John Timbrell.

The following list comprises a very curtailed selection of the most important identifications which have taken place up to the time of writing:—

- A Gentleman, identified as John, Marquis of Monthermer, d. 1770.
- A Gentleman, identified by a descendant as a "long lost" portrait of Sir Anthony Deane, friend of Pepys.
- A Mansion, identified as the residence of the founder of Hope's banking house at Amsterdam.
- Christ feeding the Multitude, identified as a copy of a work hanging in a church in Spain.
- A Gentleman, identified as Sir John Lewis, of Ledston.
- A Gentleman, identified as Herr von Santander, Gouverneur von Antwerpen. A Van Dyck subject.
- A Knight of Malta, identified provisionally as Manoel Pinto de Fonseca (Grand Master of the Knights of Malta, 1741-73).
- A Gentleman, identified as Fra Paolo Sarpi.
- A Lady, identified as Princess Ann, daughter of George II.
- Triptych, identified as belonging to the Catalan school, fifteenth century. Possibly by a pupil or imitator of Luis Borrassa.
- A Lady, attributed to Landseer, identified as Mrs. Arthur Shirley, *nee* Wardrope, by Inskip.
- A Lady, identified as Virginia, wife of Edgar Allen Poe.
- A Lady sitting by a Cross, identified as Catherine Hayes in the character of "Alice" in "Roberto il Diavolo."
- Biblical Subject, identified as the Penitent Magdalen, in the style of G. Schalcken.
- An Ecclesiastic, identified as Cardinal Ganganelli.
- St. Barbara, identified as a fine original primitive Flemish work of the fifteenth century, after the manner of Hans Memling.
- Interior with Figures, identified as being by Willem de Poorter, *fl. circa* 1635-45.
- A Lady, identified with the family of Chorley of Chorley, co. Lancs.
- An Ecclesiastic, identified as Cardinal Leopold de Medici (1617-75).
- A Lady, identified with the family of Ashton of Hefforston Grange.
- A Queen, identified as representing the tradition of Cleopatra melting the pearl in the cup of vinegar.
- Miniature of a Nobleman, identified as James III., the Old Pretender.
- Engraving, Portrait of a Lady, identified as a scarce impression after the painting by Sir Charles Eastlake, R.A., of "Lucy, wife of Henry Louis Wickham, of Binsted Wick."
- A Lady, identified as Elizabeth, daughter of Samuel Banner, of Birmingham, married, as his third wife, to Richard Croft, 1710.
- Illuminated Genealogical Tree, suggested to have connection with Thomas Lyte.
- Battle Piece, suggested to be by Filip Lemke (1711), Swedish court painter.
- A Gentleman, identified as Jules H. Forget (1779). A copy, specially painted for a branch of the family by Thos. Hargreaves, of Liverpool, *circa* 1820, after an original.
- Marble Figure, identified as Jeypore work, representing a Sakha.
- Figure in Stained Glass, identified as representing Laurence Tucher, Canon of Ratisbon, 1487, a member of the famous family of Nuremberg.
- Classical Subject, identified as Diana and Actæon, after Filippo Lauri (1623-94).
- A Lady, identified as Louise de Kerouaille, Duchess of Portsmouth.
- A Lady, identified as Adelaide, Duchess of Clarence (Queen Adelaide), in costume worn at George IV.'s Coronation. Possibly by Sir G. Hayter.
- Miniature of a Lady, identified as a copy after a work by Heinrich Friederich Füger, from the Figdor collection.
- A Gentleman, identified as being probably Charles Eustace, of Robertstown, died 1800.



THE interest of a museum does not depend upon its size or the multitude of its contents, but upon the associations, artistic, scientific, or historical, attached to them. In the two latter respects the Royal United Service Museum stands at almost an unique level. Of great historic interest in itself as the only portion surviving of the Royal Palace of Whitehall and the scene of the execution of Charles the First, it is filled with relics recalling poignant memories of the great sailors and soldiers who have helped to make the British Empire what it is. A recent addition to the collection forms one of its most interesting and beautiful items. This is the

sea chest of Robert Blake, lately presented by the executors of the Rev. N. H. C. Ruddock, whose mother was a direct descendant of one of Admiral Blake's brothers. The chest, which is probably of Spanish origin, is of great artistic attraction. It is covered with stamped black leather diapered over with gold, while the inside, beautifully decorated, is fitted up as a cabinet, and has several interesting locks. Blake in all probability used this well-secured chest for his most private papers. It would stand in his cabin where he could keep it under his eye, and his gaze must often have rested upon it on that last voyage when, fresh from his crowning victory at Santa



BLAKE'S CHEST

(CLOSED)



BLAKE'S CHEST

(OPEN)

Cruz, his ships, laden with the spoils of war, set out for England for the last time. Wasted and enfeebled with disease, his strength gave way before he completed the voyage, and he died August 7th, 1657, just as his squadron was coming in sight of Plymouth Hoe. The chest, filled with his private papers and documents, may not improbably have been the last object on which his dying gaze was fixed. It is a precious and intimate relic of one who ranks with Nelson and Drake as the most heroic and enterprising of English admirals.

THE beautifully situated village of Buxted has two popular claims on local importance—its deer, and the erstwhile inhabitation of Ralph Hogge, whom Holinshed acclaims as the founder of the first iron cannon in England. The picturesque old church, with its bucolic details, houses a huge thirteenth-century coffer, possessing a coped lid, arched front, and carved with two small whorls on each upright. Of equal interest is a beautiful brass in memory of Britellus Avenel, wherein a demi-figure of the quondam rector appears in a quatrefoil, forming the head of a floriated cross. Unfortunately, the legend, which appears on a fillet surrounding the design, is defective at the very place where the date occurred. Boutell (who illustrates it on page 116 of his *Monumental Slabs and Brasses*, 1847) estimates it at *circa* 1375, but Mr. J. S. M. Ward (*Brasses*, Cambridge University Press, 1912) places it at 1408. There are other features, including furniture, in the building which merit attention.

#### The Churches of Buxted, Sussex

Some antiquaries never trouble to enter a modern church in search of the picturesque. This is a mistake, as the more recent fanes sometimes house curious relics. The church of St. Mary's, Buxted, which stands high on the hillside, is a case in point.

It was founded some thirty odd years ago by the late Rev. A. D. Wagner, a figure of considerable note in this part of Sussex, and contains an interesting little painting on copper, said to have come from Ghent. It depicts a nun kneeling before the Madonna and Child, whilst on a scroll beneath appears the remains of a Flemish inscription, with the date 1636. Some other antique school pictures are also hung in the church, whilst a creditable altar-piece has been painted by the present vicar on the lines of an *Immaculate Conception*, by Murillo.—CRITICUS.

THE pair of old Sheffield plate candlesticks here illustrated are of historical interest, having belonged to George Washington, first President of the United States, and having come from his home, Mount Vernon, where he settled as a country gentleman after the American War of Independence. Both candlesticks are in an excellent state of preservation, and were purchased by the authorities of the National Museum at Washington, with other "Washington" relics, from the Lewis heirs, in the year 1878. The decorative features indicate that they were made between about 1780 and the date of Washington's death in 1799.

#### Washington's Candlesticks



J. Morland del.

W. G. Smith sculp.

SHEPHERDS REPOSING.

This is a capital picture in the collection of William Smith Esq.  
to whom this state is dedicated by his obliged humble son.

W. G. Smith



## A Daughter of Canute

THE little church of Bosham, Sussex, enjoys the privilege of representation on the Bayeux tapestry, but its history does not commence with it. The Roman bases and capitals of the chancel arch, much larger than the Early Norman clustered columns associated with them, form an undoubted link with the legionaries. The disputed suggestion that it was on Bosham beach that Canute commanded the waves to retire, may have had its origin in the burial in the church of a daughter of the Danish king. A newspaper cutting of August, 1865, tells how "some excavations were made in order to lay bare the bases of the columns supporting the chancel arch, which are on a much lower level than those of the arcade separating the nave from the aisles. In laying bare these bases it was thought advisable to extend the excavations a little, for it was just in front of this arch that tradition has uniformly stated that the youthful daughter of the Danish King Canute was buried. Just below the level of the old floor a slab of stone was discovered . . . and soon it was found, as had already been conjectured, that this stone covered a small stone coffin. Every care was taken, and the coffin was afterwards opened in the presence of the Rev. Henry Mitchell, F.S.A. (the Vicar of Bosham), his son, Henry Godwin Mitchell, Mr. C. Sturgess Jones (surgeon, of Chichester), and Mr. Edgar J. Varley, an artist of some note. As soon as the lid, which was seven inches thick, was raised, the form of the child could be distinctly seen. The figure was 3 ft. 9 in. in height. . . . The hands had been placed by the side of the body; the bones, although reduced to a white dust, could be very clearly traced. The inside measurement of the coffin was 4 ft. 3 in. by 14½ in. in width at the breast, 13 in. at the head, and 10 in. at the foot. No jewellery or anything of the sort was found." The discovery has been commemorated by a flat stone, inscribed: "To the Glory of God/And



ONE OF A PAIR OF SHEFFIELD PLATE CANDLESTICKS, FROM MOUNT VERNON, GEORGE WASHINGTON'S HOME. BOUGHT BY THE NATIONAL MUSEUM, WASHINGTON, FROM THE LEWIS HEIRS, IN 1878

in memory of/a Daughter of King Canute/who died early in the 11th century/Aged about 8 years/Whose remains lie enclosed in a/Stone Coffin beneath this spot./Placed by the Children of/the Parish, August, 1906." Beside this is a modern encaustic tile bearing a raven on a yellow ground.

## The Romance of Bosham

APART from its traditions of Canute, Bosham Church possesses noteworthy features. Foremost amongst these is the famous coffer, described and illustrated in these pages by Mr. Fred Roe, R.I. (vol. xlv., p. 124).

There is one other piece of antique woodwork, however; a fifteenth-century stall end, carved with an angel holding what looks like a crown of thorns. The fourteenth-century tomb with a recumbent female effigy beneath a pillared canopy in the north wall of the chancel has been associated with the memory of Canute's daughter, but there is no evidence that it was a memorial erected in a later age. When I examined it, the image was in a badly mutilated

state. A fold of drapery was loose, and readily removable by a vandal.

The story of the Bell of Bosham is one of the most interesting legends of the county. Some Danish marauders descended upon the district and pillaged a monastery, carrying off its big bell in their boat. As soon as the coast was clear, the monks rang the remaining bells, whereupon their stolen companion, after joining in the peal of its own accord, sank through the bottom of the boat miraculously and was lost in the depths, where it is still said to sound. I prefer to picture the bell, if it existed in fact, as belonging to the Celtic type. Such things were often highly revered and attributed with miraculous powers. This belief might be sufficient to act both as a motive for the theft and as a basis of the subsequent legend.—CRITICUS.

# IN THE SALE ROOM

AT Christie's, on May 2nd, the demand for Birket Foster's work found scope in no less than eleven examples, of which *On the Thames at Greenwich: Sunset*, 1878, 26 in. by 36 in., ran up to £1,680, whilst the remainder realised sums varying between £48 6s. and £399. *The Interior of Milan Cathedral*, by Louis Haghe, 1861, 4½ in. by 36 in., made £315. J. F. Lewis was represented by a *Street in Cairo*, 1880, 14½ in. by 21 in., £388 10s., and *A Frank Encampment in the Desert*, 1856, 25½ in. by 53 in., £378; S. Prout by *The Interior of St. Paul's, Caen*, 28½ in. by 21 in., £157 10s.; and De Windt by *Derwentwater*, 23½ in. by 39 in., £735; *View of Bray*, 10 in. by 30 in., £997 10s.; and *The Hayfield*, 9 in. by 26½ in., £682 10s. Amongst the paintings, Rosa Bonheur's *Morning in the Highlands*, 1897, 22½ in. by 39 in. (engraved by C. G. Lewis), £672; J. F. Lewis's fine *Bezestein Bazaar of El Khan Khalil, Cairo*, 1872, 45 in. by 34 in., £966; and Albert Moore's *Sisters*, 34 in. by 16½ in., £399, were comprised in the most noteworthy lots. Some drawings from another property included Turner's *Lucerne from the Walls*, 12 in. by 18 in., £2,730, and Copley Fielding's *Loch Lomond*, 9 in. by 12½ in., £241 10s.; whilst Birket Foster's *Turnberry Castle, Ayrshire*, 1882, 23½ in. by 35½ in., netted £682 10s. May 5th was an uneventful day at Christie's. A few pictures from the late Hon. J. I. Fellows' property were of interest, including *Il Bucentoro: the Marriage of the Adriatic*, by Guardi, 34 in. by 50 in., £367 10s.; and *Corked*, by W. Dendy Sadler, 25½ in. by 23½ in., £420.

The late Mr. Richard Manley Foster's collection led off at King Street on the 9th. There was the inevitable plethora of Birket Fosters, all small works, which varied between £63 10s. for *At the Stile*, 5 in. by 6½ in., and £294 for *A Cottage Tea Party*, 8 in. by 11 in. £667 was bid for Turner's *Hythe, Kent*, 5½ in. by 9 in., an engraving by G. Cooke being included in the lot. The dominance of Birket Foster was felt in the picture section when *The Ford*, 66½ in. by 40 in., ran up to £588; whilst succeeding items included *A Hussar on Horseback*, by Meissonier, panel, 8 in. by 4½ in., £231; *The Gipsies' Camp*, by G. Morland, panel, 17½ in. by 23½ in., £262 10s.; *Irish Stew*, by Erskine Nicol, 1851, 17½ in. by 23½ in., £262 10s.; and *Near Thorpe Common*, by J. Stark, panel, 17½ in. by 26 in., £336. The miscellaneous properties included some choice drawings, the most attractive being *Stamford*, by Turner, 1829, 11½ in. by 16½ in., the original of the plate in *England and Wales*, which ran up to £1,050. *Langhorne Castle*, 12½ in. by 18½ in., another of the same series, realised £1,102 10s.; whereas the vignette of *New Abbey, Dumfries*, went for £315; whilst *A Hilly River Scene, with an angler*, by C. Fielding, 20 in. by 30½ in., netted £357. Of the few remaining oil paintings we may mention *A View in the Isle of Wight*, by G. Morland, 11½ in. by 14½ in., £204 15s.

Certain pictures from Hassop Hall, Bakewell, were disposed of with some effect by Messrs. Hampton and

Sons on April 29th and the two following days. Two examples by Baptiste, *Vases of Flowers*, 52 in. by 39½ in. and 30 in. by 26 in., realised £472 10s. and £220 10s. respectively. A pastel portrait of *Rt. Hon. Lady Mary Radcliffe, wife of Francis Eyre*, by F. Cotes, 24 in. by 18 in., was knocked down for £220 10s.; whilst an *Interior of a Larder, with dead game, etc., and serving-maid*, by Snayers, 63 in. by 118 in., went for £210.

Messrs. Sotheby, Wilkinson & Hodge provided one of the most exciting incidents of the May sales on the 5th. Catalogued as a "self-portrait" by Nicholas Berghem, as was suggested by a label on the reverse, the canvas, 37 in. by 29 in., was knocked down for £1,200, after an exciting contest. It is thought that the picture may be a forgotten Franz Hals.

The drawings which formed part of Major Misa's property at King Street on May 12th were distinguished mainly by the presence of two vignettes by Turner, *The Garden* (frontispiece to Moore's *Epicurean*), £131 5s., and *Bellerophon* (engraved in Scott's *Life of Napoleon*), £105; and also Birket Foster's *Young Gleaners at a Stile*, 30½ in. by 26½ in., £525. The drawings sold on the 16th included *A Common Scene*, by A. Mauve, 14 in. by 17½ in., £231. The pictures belonging to the late P. D. Strange comprised two works by E. de Blaas, 1890, *On the Balcony: Venice*, 50½ in. by 33 in., £336, and *A Tiff*, 36 in. by 25½ in., £225 15s.; two by E. M. Wimperis, *Worsley Dale*, 28½ in. by 49 in., £808 10s., and *Changing Pastures: Mill Lane, Yorkshire*, 1894, 23½ in. by 35½ in., £630; *Felling Timber*, by G. Cole, 31 in. by 43½ in., £220 10s.; *Summer Evening in the Channel*, by H. Moore, 29½ in. by 43½ in., £294; *Portrait of William, 7th Lord Belhaven*, by A. Nasmyth, 45 in. by 33½ in., £682 10s.; and *Portrait of the Countess of Northumberland*, by Philip van Dyck, 23 in. by 19½ in., £409 10s. From other sources came *A River Scene*, by C. F. Daubigny, 1867, panel, 14 in. by 24 in., £1,470; *Landscape*, by Corot, panel, 11½ in. by 12½ in., £388 10s.; and *Landscape*, by Harpignies, 1889, panel, 15½ in. by 12 in., £215 5s.

The Marchioness of Graham's collection of sporting pictures came up at Christie's on the following day. The first important lot was a pair of paintings of *Partridge and Pheasant Shooting*, by J. Barenger, 23½ in. by 36 in., which was knocked down for £315; being closely followed by *A Wedding Party*, by Debucourt, panel, 16½ in. by 21½ in., £420. The feature of the day was supplied by the presence of 32 lots, all comprising works by the Herring family, the highest amount, £346 10s., being secured by a *Portrait of Caravan, Winner of the Ascot Cup, 1839*, by J. F. Herring, sen., 1839, panel, 20 in. by 29½ in. A *Still-life subject of dead game, with fruit and sculptured vase in a garden, a boy and dog to right*, by J. Weenix, signed and dated 1705, 47 in. by 63 in., ran up to £535 10s.

The name of Turner was freely represented on the 26th, when Miss Norton's *View at Godesberg, on the Lower*

## In the Sale Room

*Rhine*, 7½ in. by 12 in., from the Farnley Hall collection, made £420. Several other drawings were included in the property of the late Richard Norton, of Boston, U.S.A., including *The Wood Walk at Farnley Hall*, 11 in. by 15½ in., £399; *The Valley of St. Gothard*, 9 in. by 11½ in., £609; and *St. Gothard*, 9 in. by 13 in., L. H. Hodson collection, £231.

Some interesting drawings belonging to the late Viscountess Canterbury came up on the 30th, including *Portraits of Anna Maria and Juliana Kett*, 35½ in. by 41 in., £367 10s., and *Portrait of Mrs. Thomas Kett*, 30 in. by 24½ in., £336, both by Opie; and a *Portrait of Charles, 1st Viscount of Canterbury, when a young man*, by Hoppner, 30 in. by 25 in., £388 10s. Major-General G. P. Dawnay provided three portraits in oils by Beechey: *Mrs. Earle*, 93 in. by 56 in., £315; *Gillies Earle, her husband*, 48 in. by 38½ in., £199 10s.; and *William, their eldest son*, signed with initials, and dated 1796, 29 in. by 24 in., £525. The miscellanea were led by *An Old Lady Asleep*, by N. Maes, 31 in. by 25½ in., £2,026 10s.; *Mrs. Vere*, by N. Dance, 49½ in. by 39½ in., £683; *Returning from the Hunt (Peter Beckford's Fox Hunt)*, by F. Sartorius, 38½ in. by 48½ in., £546; *Elizabeth and Rebecca, daughters of Robert Dinwiddie, of Virginia*, by A. Ramsay, 56 in. by 46 in., £546; *A Gentleman*, by Goya, 26 in. by 21½ in., £483; *The Old Berkeley Hunt*, by J. Benson, 1811, 29½ in. by 39 in., £357; *Thomas Miller, of Edinburgh*, by Raeburn, 31 in. by 25 in., £262 15s.; *The Earl of Hyndford*, by the same, 28 in. by 22½ in., £210; a pair of *Flowers and Fruit*, by W. Van Aelst, 1677, 23 in. by 19 in., £294; and *Capt. George, Lord Edgumbe*, by Reynolds, 48½ in. by 39½ in., £273. Belonging to the late Hon. Mrs. F. Baring, a *View of Whitehall, at the Horse Guards*, by W. Marlow, 43 in. by 71 in., secured £315; *The Death*, by Sartorius, 28½ in. by 35½ in., £430 10s.; and a set of four (three on panel) of *Ladies and Dancer, in Gardens*, by J. Schall, 12 in. by 9½ in., £546.

The remaining works of Sir E. Burne-Jones were sold at Christie's on June 5th. Many of the sketches were quite slight, and realised corresponding amounts. Amongst the water-colours, *The Fall of Lucifer*, 97 in. by 46½ in., made £735. A few unfinished oil-paintings fetched notable sums, especially a design for *The Garden of Pan*, 60 in. by 73 in., £651; *The Romance of the Rose*, 61 in. by 120 in., £472; design for *Avalon*, a pair, 72 in. by 23 in., £399; *The Fountain of Youth* (monochrome), 72 in. by 110 in., £273; *Venus Discordia*, 46 in. by 82 in., £231; and *Venus Concordia*, 50 in. by 82 in., £210. A black-and-white drawing of *David instructing Solomon about the Building of the Temple*, 76 in. by 74 in., sold for £315. The day's total amounted to £8,295.

A LARGE collection of Baxter and Le Blond prints was offered by Messrs. Puttick & Simpson on March 20th. Prices varied from a few shillings, up to the £20 paid for *The Parting Look* (C.L. 363). A selection of miscellaneous engravings heralded April 2nd, when £33 12s. was paid for a volume of 26 lithographs, *Boys'*

*Original Views in London*; £78 15s. for *The Rapacious Steward, or Unfortunate Tenant*, by Gillbank, after Bigg, mezzotint, in colours; and £50 8s. for the pair, *A Vegetable Market* and *A Poultry Market*, by W. Ward, after J. Ward, mezzotints.

Messrs. Sotheby, Wilkinson and Hodge secured £2,343 8s. for the late Wilson Crewdson collection of Japanese colour-prints on March 26th and two following days. The majority of items did not realise out-of-the-way prices, but mention may be made of *An Oiran of the Kyōhō Period*, by Kiyomasu, £77; *A Woman as Daruma*, by Harunobu, £114; and *Two Lovers*, by the same, £76.

A well-known work was represented at the same rooms on April 1st, in Boydell's *Shakespeare Gallery*, consisting of 90 plates with large margins, which was knocked down for £68. A set of 73 coloured lithographs by M. Gaucia, after E. Hull, *The Costumes of the British Army*, with an original wrapper, secured £110; and 52 ditto, by J. H. Lynch, after M. A. Hayes, Spooner's "Military Landscape" series, £150. The total realised by the sale was well over £2,000.

On the preceding day a varied collection came up at King Street. The first plates to arouse competition were *Young Cottagers* and *Young Foresters*, by J. Daniel, after R. Livesay, £94 10s. They were printed in colours, as were also the pair of *The Squire's Door* and *The Farmer's Door*, by B. Duterreau, after G. Morland, £273; *Inside a Country Ale-house*, after G. Morland, and *Outside a Country Ale-house*, after J. Ward, both by W. Ward, £257 5s.; *The Last Litter* and *The Hard Bargain*, by the same, after Morland, £178 10s.; *Morning, or Higglers preparing for Market*, and *Evening, or the Post-boy's Return*, by D. Orme, after the same, £210; *Saturday Morning: the favourite chickens going to Market*, by T. Burke, after Bigg, £60 8s.; *The Supper, or the Return from Market*, and the companion, by J. Grozer, after Singleton, £65 2s.; *The Castle in Danger* and *How smooth, brother: feel again!* by Gaugain, after Hamilton, £52 10s.; *The Squire's Door*, by Duterreau, after Morland, £84; *Disarming Cupid and Attiring Venus*, by J. Baldrey, after Zucchi, £57 15s.; *Lord Nelson*, by W. Barnard, after Abbott, £65 2s.; *Playing at Dominoes* and *Playing with a Monkey*, by S. W. Reynolds, after Morland, £50 8s.; and *The Young Sailors* and *The Little Volunteer*, by J. Young, after R. M. Page, £50 8s. The following were mezzotints:—*Lady Taylor*, by W. Dickinson, after Sir J. Reynolds, first state, £84; *Master Lambton*, by S. Cousins, after Lawrence, first state, £126; and *To the Society of Goffers, Blackheath*, by V. Green, after L. F. Abbott, £84.

An interesting print sale took place at Leicester Square on May 8th, when Messrs. Puttick & Simpson obtained the following prices:—*The Rt. Hon. Charles James Fox*, by J. Jones, after Sir J. Reynolds, mezzotint, £88 4s.; *Miss Kemble*, by and after the same, mezzotint, £58 16s.; *Contemplation*, by W. Ward, after G. Morland, mezzotint, £42; a pair of proofs before letters of *Le Départ du Courier* and *Le Retour du Beauvarlet*, after F. Boucher, £56 14s.; and a second state of *Lady Hamilton*

as a *Bacchante*, by J. R. Smith, after Reynolds, mezzotint, £47 5s.

The King Street sale of the 6th commenced with some engravings printed in colours, prominent amongst which were *Crossing the Brook*, by W. Say, after H. Thompson, £250; *The Countess of Spencer*, by Bartolozzi, after Reynolds, £152 5s.; the pair, *Morning, or the Fisherman's Departure*, and *Evening, or the Fisherman's Return*, by W. Ward, after R. Corbould, £99 15s.; the pair, *A Visit to the Child at Nurse* and *A Visit to the Boarding School*, by the same, after Morland, £504; *The Last Litter*, by and after the same, £86 2s.; *Juvenile Navigators*, by and after the same, £52 10s.; *Industry*, by C. Knight, after the same, £125; *Rustic Conversation*, by S. W. Reynolds, after J. Ward, £68 5s.; *Mrs. Jordan as the Country Girl*, by J. Ogbourne, after Romney, £50 8s.; *William Long*, by C. Hunt, after J. Loder, £73 10s.; *Miss Farren*, by Bartolozzi, after Lawrence, £199 10s.; and the pair, *The Shipwrecked Sailor Boy* and *The Prosperous Sailor's Return*, by D. Orme, after W. R. Bigg, £57 15s.

Amongst the mezzotints, a first state of *The Gower Family*, by J. R. Smith, after Romney, made £84; the pair, *A Party Angling* and *The Angler's Repast*, by J. Keating, after Morland, £183 15s.; and the pair, *Dulce Domum* and *Black Monday*, by J. Jones, after Bigg, £54 12s. Some etchings commanded favourable prices. Of those by D. Y. Cameron, most was made by *The Mosque Doorway* R. 413, £94 10s.; *Craigievar* R. 402, £92 8s.; *North Porch, Harfleur* (R. 360), £88 4s.; *The Palace Doorway* (R. 225), £94 10s.; and *Ben Ledi*, which went up to £220 10s. Sir F. S. Haden was represented by a second state of *A Sunset in Ireland* (H. 51), £141 5s.; and Zorn by *En Omnibus*, £378; *Mona (the Artist's mother)*, £162 15s.; and *Skeri Kulla*, £105.

At Messrs. Sotheby, Wilkinson & Hodge's, on the 19th, £59 was paid for the pair, *A Visit to the Child at Nurse* (open letter proof) and *A Visit to the Boarding School*, by W. Ward, after Morland; whilst on the 26th an etching by Muirhead Bone, *Piccadilly Circus at Night in War Time*, made £76; and of four from Whistler's graver, belonging to Mr. Stanhope Forbes, R.A., *The Balcony* (W. 177) secured £120; *Nocturne Salute* (W. 199), £98; *San Giorgio* (W. 167), £84; and *The Smithy* (W. 197), £30. From another source, Whistler's lithograph of *The Little Nude* made £40.

£52 was paid at Messrs. Puttick & Simpson's on June 5th for the mezzotint, *The Ladies Waldegrave*, by V.

Green, after Reynolds; whilst £90 was bid at Messrs. Robinson, Fisher & Harding's for *Nutting* and the companion, a pair of oval stipples in colours.

THE vogue in Chippendale, which has been especially noticeable lately, caused considerable interest in a set of twelve mahogany ladder-back chairs, which realised £924 at King Street on April 3rd. They formed part of the property of a lady of



CHIPPENDALE SIDE-TABLE

SOLD AT BOURNEMOUTH

title, as did also a pair of Chippendale mahogany knee-hole commodes, 4 ft. 2 in. wide, £252. Sir Ratan Tata's collection included a suite of tapestry furniture, 5 pieces, £540; and a French 16th century walnut cabinet, from the collection of the Duc de Dino, £325 10s. Queen Anne walnut-wood furniture formed a distinct section on April 8th, when a number of pieces realised average amounts, the outstanding lot being a corner arm-chair on cabriole legs, carved with shells, which made £220 10s. A curiosity took the form of a table, the

side of which was formed of a dole-cupboard, pierced with three panels of Gothic tracery, 4 ft. 6 in. wide, from Lilleshall Abbey, which was knocked down for £168.

Although Messrs. Puttick & Simpson confined their attentions mainly to objets d'art on the 11th, they found time to include a few choice pieces of furniture, prominent amongst which were a Chippendale mahogany cabinet, 65 in. wide, £63; a Chippendale mahogany knee-hole writing-table, 31 in. wide, £68 5s.; a Sheraton satinwood inlaid winged bookcase, 75 in. wide, £126; and a Queen Anne walnut elbow-chair, £81 18s.

An upright cabinet from Warwick Castle, said to have been presented to Louis XIV. by James II., attracted considerable attention at Christie's on May 1st. Somewhat resembling a shrine, it enclosed an elaborate ivory carving of the apotheosis of the unfortunate Stuart. The measurements were 81 in. high, 36 in. wide, whilst the highest bid reached £525.

At a successful sale held by Messrs. Ward & Chown, of Tavistock, during that month, a set of six Chippendale chairs, in the "Gothick" taste, secured no less than £1,025. We are able to illustrate a Chippendale side-table, which was a notable feature at Messrs. Hankinson's Auction Mart, Bournemouth, on the 7th. The highest bid amounted to £470. £105 was bid for a Queen Anne walnut bureau bookcase amongst other representative prices. In the course of dispersing the contents of Weald Manor, Bampton, Messrs. Innocent & Son, of Lechlade, received £120 for a set of twelve Hepplewhite chairs

and £140 for an inlaid walnut cabinet of the 17th century. Messrs. Puttick & Simpson secured £115 10s. for a Sheraton mahogany china cabinet, with glass doors in the upper part, 61 in. wide, on the 9th, whilst a satinwood cabinet of the same period, 46 in. wide, went up to £210. The property of the late Capt. H. G. Smith came under the hammer at Messrs. Robinson, Fisher & Harding's on the 14th, when £105 purchased a 3-foot Chinese lacquer cabinet on stand.

Three Chippendale mahogany "Chinese" chairs made £126 at Christie's on the 15th; a Sheraton cabinet of satin- and hare-wood, 4 ft. wide, £252 5s.; a Sheraton mahogany cabinet, with glazed doors in the upper part, 8 ft. wide, £347 10s.; a pair of Sheraton marqueterie side-tables, 52 in. wide, £399; a Hepplewhite mahogany winged bookcase, 9 ft. wide, £157 10s.; a clock, by Jacob Massy, Leicester Fields, London, in lacquer case, 10 ft. 9 in. high, £189; and an English lacquer cabinet on stand, 3 ft. 6 in. wide, £168. £493 10s. was paid for a Persian carpet, with a design after the famous Ardebil carpet in the Victoria and Albert Museum, 41 ft. 2 in. by 28 ft. 8 in., and £231 for an English 18th century carpet, 10 ft. 9 in. by 9 ft. 8 in.

SEVERAL interesting pieces went at "per oz." on March 5th at King Street, prominent lots being the circular salver, by Paul Lamerie, 1735, 8½ in. diam. (14 oz. 13 dwt.), 390s.; an embossed beaker, 3¼ in. high, 1698, m.m. a waterfowl in dotted circle (2 oz. 18 dwt.), 370s.; a pair of octagonal tazze engraved with Chinese figures, 7½ in. diam., 1685, m.m. IL with fleur-de-lys and two pellets in a heart (24 oz. 7 dwt.), 320s.; a plain octagonal cup, 3¼ in. high, 4 in. diam., by David King, Dublin, 1717 (5 oz. 3 dwt.), 620s.; a plain goblet on baluster stem and round foot, 7¼ in. high, 1623, m.m. TB with boar's head below (8 oz. 5 dwt.), 430s.; and a plain goblet, ditto, 6½ in. high, 1655 (9 oz. 10 dwt.), 470s.

Silver sold well during April. Mr. Henry Peech's collection, on the 14th, included such items as a silver-gilt goblet, 8 in. high, 1606, m.m. AB monogram (9 oz. 17 dwt.), 890s. per oz.; a chalice and paten, 7½ in. high, 1569, m.m. bunch of grapes (9 oz. 4 dwt.), 400s.; a circular sweetmeat dish, 5½ in. diam., by W. Maunday, 1631 (3 oz. 4 dwt.), 540s.; a pair of sconces, by John Stockar, 1701 (30 oz. 7 dwt.), 320s.

During May, Debenham, Storr & Sons, Ltd., sold many lots of old English plate, when the following were some of the more important prices realised:—A George III. taper-stick, at 64s. per oz.; a set of George I. muffineers on George III. stand (22 oz. 10 dwt.) at 65s.; a George III. silver claret jug (23 oz. 15 dwt.) at 30s.; a 6-inch George III. silver taper-stick (8 oz.) at 35s.; a pair of plain George II. sauce boats (21 oz.) at 28s.; a silver George III. pen-tray at 35s.; two old silver apostle spoons, £48; an 18-inch George III. beaded edge waiter, 1778 (56 oz.), at 25s. per oz.; a spiral fluted George III. muffineer at 34s.; and a two-handled porringer, Charles II., 1684, at 273s.

On the 22nd, the same firm secured £34 for a silver

medal issued by the city of Philadelphia in commemoration of the destruction of Kittanning by Col. Armstrong, 1756. Although jewellery is not often quoted in these pages, we cannot refuse a brief reference to Messrs. Debenham & Storr's sales of May 29th and 30th, when the prices realised included £4,900 for a necklace of 85 pearls, £1,390 for a rope of 151 pearls, £1,510 for a single-stone emerald ring, and £1,350 for a necklet of 60 stones.

Messrs. Knight, Frank & Rutley offered some interesting silver on the 2nd. A gadroon dinner service of 60 pieces, by Eliza Godfrey, Jno. le Sage, Ben. Godfrey, etc. (1,441 oz. 16 dwt.), period 1728–1802, realised £1,431; a George II. pierced oval cake-basket in the Chinese taste (34 oz. 18 dwt.), £100 3s. 11d.; a hexagonal coffee-pot, Dublin, 1742 (42 oz. 15 dwt. gross), £417; a circular paten engraved with the royal arms and the seal, 3½ in. high, 13 in. diam., Dublin, 1730 (38 oz. 16 dwt.), £291; and a pair of early Georgian pillar candlesticks, 9½ in. high, £206 3s.

A MOST interesting sale of glass was held by Messrs. Sotheby, Wilkinson & Hodge on April 28th and two following days. Commencing with Mr. H. Glass

Martin Gibbs's collection of wine-glasses, a noticeable feature lay in the prices realised by some of the specimens. Two examples with blue and yellow twist stems and straight-sided bowls, engraved round the lips with vines, 6 in. high, realised £61 and £51 respectively; whilst a wine-glass with yellow and opaque twist stem and plain ogee bowl, 6 in. high, made £52; a pair with air-twist single-knopped baluster stems and plain collars, 7½ in. high, £35; and four drawn plain tear stem, the bowls engraved with A. G. R. cipher surrounded by flowers, and a vine-leaf on the lips, 6½ in. high, varied between £16 10s. and £20 apiece. It is thought that the engraving on these last-mentioned vases may be of a later date than the glasses themselves. From another source came a taper-stick on double-knopped baluster stem with tears and dome foot, 4½ in. high, £40; a Bristol glass tea-bottle, painted with birds, flowers, and "Bohea," with enamel and pinchbeck cover, £18 10s.; and a goblet with drawn tear stem, 10 in. high, £16. Two Jacobite glasses of 1740, engraved with the rose, made £59 and £39 respectively; and a collection of 134 Monteith punch glasses, £200.

MINIATURE collectors displayed considerable interest towards the Thorold collection, which was offered at

King Street on April 2nd. A trio by John Smart was especially noteworthy, consisting of portraits of *Mr. and Mrs. Peter Beckford*, dated 1779 and 1782, and of *Mrs. Rigby*, 1778, on paper, which went for £204 15s., £178 10s., and £141 15s. respectively. Other items included a *Gentleman*, probably Pitt, by Cosway, £99 15s.; *the second Lord Rivers*, by the same, £136 10s.; *Frances, daughter of Sir T. Rumbold, afterwards Mrs. Hall Rigby*, by G. Engleheart, £84; and a *Lady*, possibly Mrs. Rigby, by Mrs. Mee, £63.

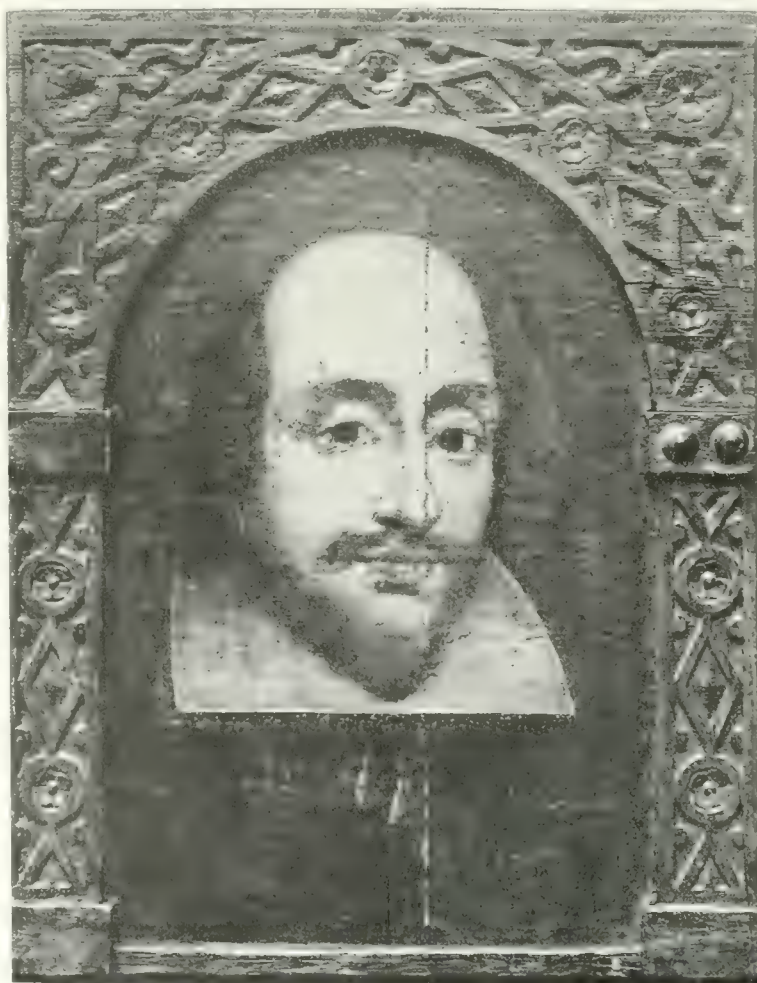


THE first of the two exhibitions of war memorials to the Fallen, organised under the auspices of the Royal War Memorials Academy War Memorials Committee, was opened to the general public at the Victoria and Albert Museum, South Kensington, on July 8th, and will be reviewed in our September issue.

These exhibitions are being designed, not with the purpose of supplying material which might actually serve as memorials, but in order to provide suggestions which may be of assistance to artists and the public who are interested in their promotion or execution. The exhibition in the museum is arranged in two sections: in the East Hall are grouped objects, designs, and photographs chosen from the museum collections, which may be regarded as offering suitable suggestions; in the West Hall will be found designs and models for memorials, which have either recently been executed by living artists or are now in hand.

WITHOUT pretending to have done more than gather together some choice specimens of the ancient Oriental arts, the proprietors of the Leicester Galleries (Leicester Square) have succeeded in assembling an eclectic exhibition. The preponderance of the Chinese and Indian schools is not sufficiently marked to make it appear undue, whilst the selection of items from the Nearer East is influenced by a careful process of elimination. The scarcity, outside museums, of really decorative remains from Assyria and Babylonia, may be accepted as the reason for their non-representation, but, on the other hand, prominent positions are accorded to some charming relics of ancient Egypt. A fine funeral stele in hard limestone, carved with the deceased's offering to Osiris, Isis, and Nephthys, is characterised by the Greek feeling which overspread the country from the twenty-sixth

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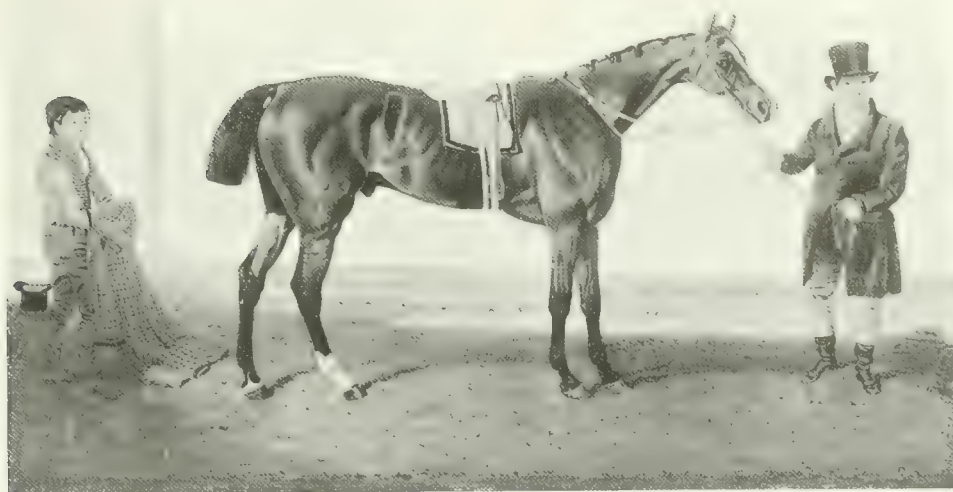
PORTRAIT OF SHAKESPEARE

AT THE WALKER GALLERIES

## Current Art Notes

dynasty and onwards, but is, perhaps, less marked by the genuine spirit animating a smaller stele attributed to the interesting period of the twenty-second dynasty,

head of a man wearing a close beard, which shows all the characteristics of the archaicism of the sixth century B.C. The Indian sculptures maintain a high level. Very



"MAMELUKE"

BY BEN MARSHALL.

AT ACKERMANN'S GALLERIES

whose founder was the Libyan - descended Shishak. Cheek-by-jowl with these, a Ptolemaic incavo-relief of Sekhet catches the eye, and competes with another version, the reticence of which, combined with the carelessly scattered hieroglyphics, confirms a theory that it is a trial-piece of a sculptor belonging to the Saite school. A case contains a remnant of a royal figure, described in the catalogue as holding a stele. This employment of the word would appear to be based on its wider meaning of an upright post bearing an inscription, since it is not represented in the gravestone form. Most probably it is a support for some vanished feature (the position of the arms suggests bearing an offering rather than anything else). The inscription on it contains the cartouches of (Rā-men-Kheper) sa-Rā (Tehuti-mes-Heq-Uast), a variant of the style of Thothmes III. (*circa* 1600 B.C., *Brugsch*), who has been termed the "Alexander the Great of Egyptian History."

The gem of the collection, however, is a beautiful Greek fragment in high and undercut relief representing a helmeted warrior pursuing some amazon, since lost in the limbo of time. Alive and vigorous, this splendid waif from the metopes of Tarentum carries lightly a longevity which had its birth in the third century B.C., and possesses all the inspiration lacking in an Alexandrian statuette of Ceres or a draped male torso of the second century A.D., which, in spite of its bold outline, is typical Roman art of the hard-and-fast type. Another and rarer exhibit than either of the two last-named is the Cypriote

admirable is the slightly ironic royal head of the Kushān period, and a red-sandstone fragment, possibly representing Siva, of the same dynasty. At once animated and dignified, the deity seems on the point of lowering his raised arms. Turning to the ceramic section, there are some good Persian types, and a dainty little Chinese lady in painted terra-cotta of the T'ang dynasty, which might almost be termed quasi-Mestrovic, had the Serb executed anything ever so wistful. The Ming period is personified principally by polychrome figures of a strenuous-looking flute-player and a pair of Dogs of Foh, which are catalogued literally, if somewhat obscurely, as "chimeras."

As there has been ample opportunity of late to examine Mr. Bayes' large-scale work, it was interesting to turn

Works by Walter  
Bayes: "London  
in the '40's,"  
by T. S. Boys

to the exhibition at the Leicester Galleries (Leicester Square), where some of his less pretentious conceptions have been attracting attention. On the whole, one

is inclined to wonder whether Mr. Bayes is altogether sincere in his outlook, especially as some of his smaller canvases are imbued with a feeling for quality and technique lacking to his more mannered moments. This is very noticeable in certain beach and bathing scenes, of which the truthful *White Parasol* strikes a firm note, echoed less strongly in *Across the Beach*, *the Brave Bather*, and *the Timid Bather*; but even some of these are marred by a free employment of the particularly

virulent green affected by the artist. On the other hand, it is difficult to take seriously such subjects as *Tapage*

interest than any of the so-called pictorial portraits of him. The latter have been reinforced by an oil-painting on



TWO HUNTERS, WITH GROOM

BY J. N. SARTORIUS

AT ACKERMANN'S GALLERIES

*Nocturne*, or the bird's-eye views, in which everything is sacrificed to sensationalism.

It was a relief in many ways to pass on to the series of lithographs of London by Thomas Shotter Boys (1803-1874), an engraver meriting far more popular attention than has been bestowed on him. Published in 1843, the scenes are treated in a broad manner, which was surely inherited from Bonington, whose pupil Boys was. Local colour and picturesque details are preserved, whilst the figures are put in beautifully. Very interesting are *Temple Bar, from the Strand*; *The Tower and Mint, from Great Tower Hill*, with an artist sketching in the foreground; and *Piccadilly, looking Eastward*, with a knot of spectators following the course of two balloons.

PROBABLY there are over a hundred pictures which are claimed to be contemporary portraits of Shakespeare, but though it is possible that some of these may be genuine, there are only two likenesses of the poet which can be established as authentic by evidence that would be accepted in a court of law. One of these is the bust in Stratford-on-Avon church, and the other is the engraving by Martin Droeshout, prefixed to the first folio. Both these works were accepted as likenesses of Shakespeare by people actually acquainted with him, and though neither can be regarded as a fine work of art, they possess a far greater

panel, now on view at the Walker Galleries (New Bond Street). It is not altogether a new discovery, for an illustration of it was reproduced in an edition of Shakespeare issued about seventy or eighty years ago, since when it has apparently been lost sight of, to reappear again in a private house in Kent. The picture, obviously, is intended as a portrait of Shakespeare. It closely resembles the Droeshout engraving, but represents him at a somewhat later period, forming as it were a connecting-link between the engraving and the Stratford bust. The panel is contained in an old frame, probably dating from the time of Elizabeth: but one would scarcely like to accept the picture itself as belonging to the same period without the production of strong expert evidence to that effect, the technique appearing to be of a somewhat later date. It is, however, an old and highly interesting portrait, possessing greater claims for respect than the large majority of the alleged likenesses of Shakespeare, and it is possible that careful investigation might result in its authenticity being established.

THERE has been lately on view in London an interesting stained-glass window presented by the Duke of Connaught to St. Bartholomew's Church, Ottawa, as a memorial to those members of his Canadian staff who lost their lives in the war. The window is the work of Miss W. M. Geddes, a young Irish artist, who



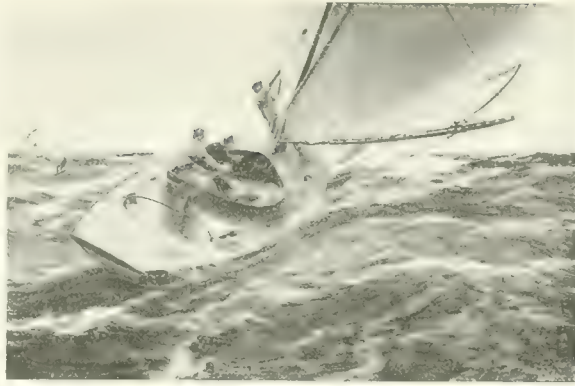
JOHN THE BAPTIST  
BY ANDREA DEL SARTO

[Photo Minsch

*Tate*



both designed and painted it. It contains three lights, and shows a fallen warrior being welcomed by soldier saints, champions, and angels. The warrior is shown in the left light, armed and wrapped in a crimson cloak, with a broken spear in his hand. He is being led forward by Saint Raphael, the guardian of travellers, and Saint Gabriel, the Angel of the Resurrection. Behind the warrior is the Angel of Death, with a cup



1111. BY C. NAPIER HEMY, R.A.  
PUBLISHED BY THE BRITISH FINE ART PUBLISHING CO.

in his hand, and above him the Angel of Peace. In the middle light, meeting them, are Saints Longinus, Sebastian, and Martin with banners in their hands, and above them Saint Michael with a sceptre and a sword; and in the right-hand light are Saint Edmund, Joan of Arc, and Saint Louis, with banners, and Saint George on horseback. In the background of all three lights are knights of King Arthur on horseback, while in the traceries above are Angels of Peace and War, and in the bases of the windows the representation of a procession of mourners. The design is original and well conceived, the figures being composed with admirable decorative balance and the coloration rich and harmonious. The window was executed at Miss Purser's Glass Works, Dublin. These works, of which Miss Purser is the honorary manager, are conducted on behalf of an association of glass and mosaic artists established a number of years ago, with a view to the production of work of a high artistic character. One of their rules is that each window shall be the work of a single artist, who is responsible for the design and the selection and painting of the glass, which ensures a homogeneity of feeling and execution rarely attained by the employment of different workers on the same piece. Before the war the Association had an arduous struggle for success against the competition of vulgar and inartistic glass produced in Munich factories, but in spite of this they executed commissions in most of the important churches of all denominations in Ireland as well as in England and abroad, and their successes in these and more recent works show that the capacity for beautiful decorative work which so distinguished Irish artists during the Middle Ages still exists and requires only adequate opportunity for its triumphant revival.

To those who enjoy old sporting pictures, the collection of racing paintings on view at Ackermann's Galleries (157a, New Bond Street) will be of exceptional interest. It consists of eighteen canvases, painted between the years 1790 and 1827 for that fine old sportsman, Christopher Wilson, one of the fathers of the English turf, who must have had a nice appreciation of art as well as

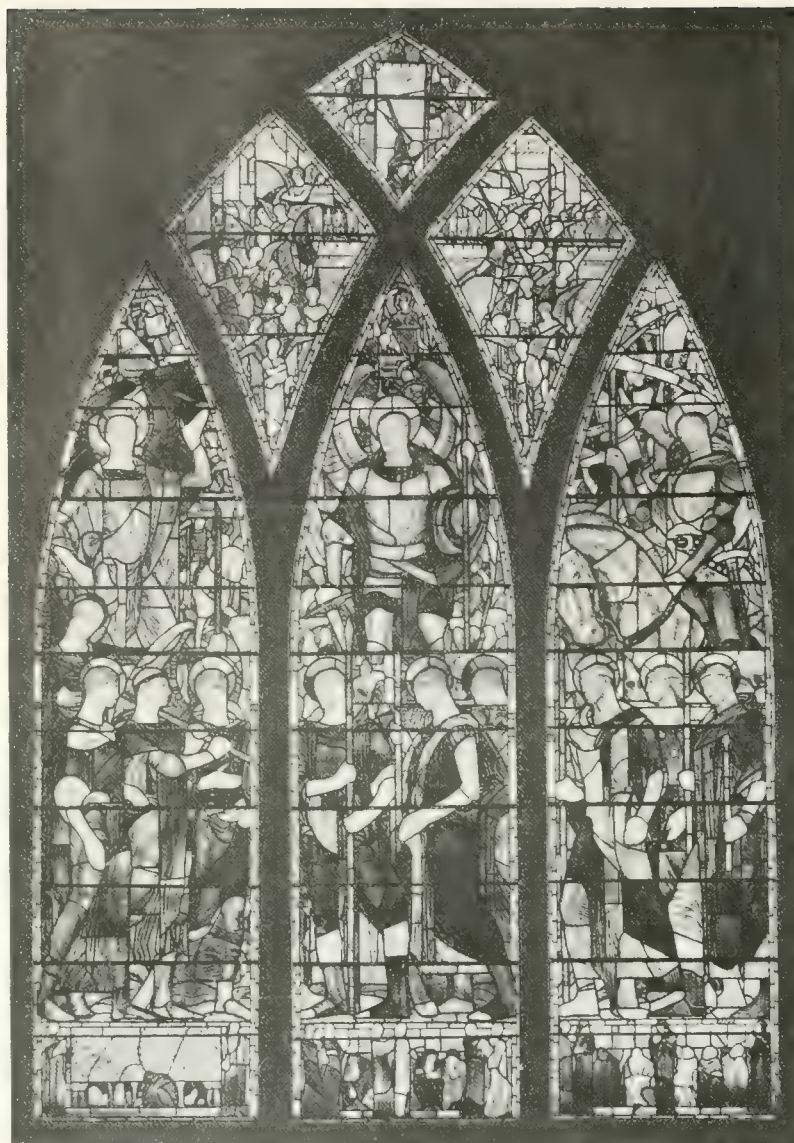
sport, for he selected two of the best artists of their kind, John N. Sartorius and Ben Marshall, to execute his behests, and induced them to produce work of unusually high quality. J. N. Sartorius is represented with sixteen examples, all highly finished and painted with a careful rendering of the accessories not often shown in the rank and file of his works passing through the sale-room. He followed in the old traditions of horse

painting, which required that the steeds in swift movement should be represented with rocking-horse action. Despite this conventionalism, which dominated English racing art from the days of Wootton until the beginning of the nineteenth century, his pictures present some of the famous horses of the classic days of the English turf with a spirit and verisimilitude leaving little to be desired. The earliest of the pictures shows the unbeaten *Eclipse*, a horse who was never seriously extended in any of his races, and who is perhaps the most famous stallion who ever trod the English turf. The picture shows the horse—a chestnut with a white stocking on his off hind leg—standing with his jockey, in red and white (the colours of Mr. O'Kelly, his owner). There are several canvases representing the finishes of hard-run races—*Creeper beating Dragon in 1792*; *Lurcher beating Kitt Carr and Ormond, 1793*; and *Dungannon beating Rockingham* in the same year, works spirited in their execution, and of historic interest. But the latter description applies equally to all of them, for what can be of greater interest to the devotees of the English turf than these authentic contemporary portraits of famous horses of bygone times, ancestors of the great racehorses of to-day? The pictures by Sartorius show him at his best. The backgrounds are painted with a care and an appreciative knowledge of foliage and woodland rarely exemplified in his work; but in sheer artistry they are easily surpassed by the two examples by Ben Marshall, *Mameluke* and *Wizard*. The former horse, a beautifully groomed chestnut, held by his groom, with a stable-boy in attendance, is shown against an open background of blue-grey sky and sunburnt heath, finely put in, but in its simplicity affording no conflicting interest to the horse and figures in the foreground. These are superbly painted, being set down with the ease, certainty, and directness that mark the work of a great artist. *Wizard* is represented standing in front of his stable, with several figures. Like the other picture, it is painted with convincing verisimilitude, every detail being realised, yet the whole being kept broad in feeling, and handled with largeness and strength. These two pictures afford conclusive evidence that Marshall was one of the greatest

English artists of his time, and in his technical ability the equal of any contemporary painter of sporting pictures.

**"Life":** A facsimile reproduction in colours from the picture by the late C. Napier Hemy, R.A. (A limited issue at £5 5s. British Fine Art Publishing Co.)

BEFORE the war a very large proportion of the high class process and photogravure reproductions published in this country were made in Germany. There was no necessity for this. English work, as was exemplified in plates issued by THE CONNOISSEUR and the few other publishers who tabooed foreign productions, was not one whit inferior to German, and the preference so often given to the latter must be ascribed not to merit, but to the enterprise of German travellers, and to the powerful support given to them by their own government. Even the "All Highest" himself did not disdain to take a hand in the matter, and, when other methods failed, would write autograph letters to the owners of famous collections asking as a personal favour that their contents might be placed at the disposal of German firms for reproduction. In the midst of the war the British Fine Art Company, in which many leading English firms possess an interest, was started to work in that artistic sphere, which had been so largely left in the hands of the Germans, and publish reproductions in colour and black-



STAINED-GLASS MEMORIAL WINDOW PRESENTED BY THE DUKE OF CONNAUGHT TO ST. BARTHOLOMEW'S CHURCH, OTTAWA

and-white from the attractive old and modern pictures. How well they have succeeded in the artistic side of their enterprise is shown in the large facsimile reproduction in colours from C. Napier Hemy's picture of *Life*, just issued. The subject, a small yacht bounding over a foam-flecked sea, is not an easy one for translation, for there are subtle variations in the colour of the waves which might easily be lost, and with them the whole charm of the picture. In the plate, however, the smallest discrepancies in the hues and tones of the original appear to have been scrupulously followed, and this not in a

slavish and mechanical manner, but with a freedom and vigour that loses nothing of the spirit of the original. The plate is a triumph for British colour-printing, and a worthy translation of Mr. Hemy's picture, which was one of the attractions of the Royal Academy of 1913, and one of the most successful and characteristic efforts of his late period.

IN our issue for August, 1918, we gave prominence to a scheme whereby disabled soldiers might be trained to weave tapestries as memorials of the Great War. The preparatory note was provided by Sir George Frampton, R.A., and as the well-known sculptor is nothing if not a man of ideas, it is interesting to note

#### Designs for Tapestry

## Current Art Notes

the practical development of his suggestion. In its task of securing artistic designs to form the basis of the movement, the Guild (under the presidency of the Earl of

clever *Memorial to a Soldier who fell in Action on the Western Front*, wherein effective use has been made of a map as a background to the Good Samaritan subject



LITTLE MOTHERS

BY ETTORE TITO

Plymouth) has been faced by a serious obstacle. This lies in the fact that the decay of the tapestry-weaving industry has unfitted many artists for pursuing a branch of decorative art which is limited by severe technical restrictions. Fortunately, the exhibition of designs held at the galleries of Messrs. T. Agnew & Sons (43, Old Bond Street) shows that the selection of the committee has been well considered. Mr. G. Clausen, R.A., had a veritable inspiration when limning *In Memory of those fallen in the War*, with the peace angel hovering over the graves of the slain. Although less perfect as a work of art, there is much to be said in praise of a panel depicting *The Communion at the Front*, by Mr. Reginald Frampton and his pupils. It is imbued with a rare breadth of devotion, and would form an admirable adjunct to the furniture of a church, whilst the careful study of details will render it valuable to posterity. Very charming, too, is Miss Muriel Dawson's sunny conception of children in the branches of a fruit tree, and Miss Isabel Walton's pseudo-antique design, the principle motif being pages holding hounds in leash. Two other small panels are from the hands of Miss Gladys Derrick (a spirited hunting scene), and the late Mr. Byam Shaw (a border to surround an inscription for the Highland Light Infantry). Mr. Harold Morley contributes a

providing the theme. On the other hand, Mr. Walter Bayes' *Road to Peace* leaves much to be desired. There seems to be no adequate reason, apart from the painter's obvious predilection for Oriental art, why the figures in the foreground should be so similar in size to those far away. It is preferable to turn to Messrs. F. Appleyard's and H. Watson's *Regimental Memorial*, which, if somewhat mannered, has at least the charm of good draughtsmanship.

THE interesting collection of war subjects at the Burlington Gallery (15, Green Street, Leicester Square) consists of pictures which are primarily records. If a few canvases incline towards the didactic, the shortcoming may be excused for this very reason. The most generally artistic contributions come from the hand of Lieut. M. Meredith Williams, whose accomplished brush-work and pleasant colour are evidenced in some choice examples. Chief amongst these are a decorative *Beuvrequeu Mill, Bourlon Wood and Village*, and the *German Wire at Marquette*, with a poilu trudging through the sunlit snow. These are sufficiently good to cause regret that Lieut. Williams should have marred his *Bullecourt Part of the Hindenburg Line*

by introducing a rather poorly drawn skull, or by exhibiting a pair of small figure studies which suffer through the stiffness of the models. Far better is the grey *Sentry*, *Calonne*, although even this leaves something to be desired. Mr. Percy F. S. Spence shows numerous marine subjects which just miss being interesting as pictures, as the artist fails to make the most of their dramatic possibilities. Capt. C. E. Turner, R.A.F., is more happy, and is marvellously true to detail. He is seen at his best in *The English Mail leaving Cherbourg*; *In from the Sea*, and *The Western Boom*. The second-named work is highly successful in its portrayal of a short seaplane returning to Calshot beach with the sunlight behind it. Another striking drawing of *The Attack* emphasises the dramatism of Handley-Page bombers strafing Zeebrugge from the depths of the night.

THE series of etchings which is housed in an upper room forms a valuable commentary on M. Jan Poortenaar's methods. He is obviously interested in patterns of light and shade, and does not concern himself overmuch with topography. Therefore his night scenes, such as *Trafalgar Square*, gain all that is lost in his daylight studies, where, as in his *Westminster School*, the proportions of buildings are sometimes faulty. A very poetic little *Moonrise* deserves a place of honour, whilst a more detailed interest animates *The Old Cabhorse* standing in the full glare of the arc-lamps.

IT is not the easiest task to criticise Miss Gosse's work in rooms of ordinary dimensions, and even the Goupil Gallery (5, Regent Street) did not always provide the sufficiently distant view-point necessitated by her method of painting. Miss Gosse is not afraid of colour; perhaps she is a trifle too fearless. A similar sensation is conveyed by her handling, which, although always dexterous, might be improved by reticent passages. In many cases she does not draw so much as imply form by patches of apparently unallied tones, which only assume their correct values when seen from afar. *The Guards' Return*, as suggested by two women peering between the slats of a Venetian blind, was one of the happiest examples of Miss Gosse's bravura, whilst *The Printing Press* and *The Sick Civilian* were noteworthy for their vigour. The last-named would be conspicuous for its composition alone, as all the main features are beyond the direct line of sight. The patient's head is lost behind the form of the watcher by the bedside, whose reflection in a mirror provides the central point of interest. Possibly the conception is a shade too ingenious to be absolutely convincing. The studies from the nude were not altogether pleasing, and one suspects that the life is one instance in which the artist adheres almost too faithfully to her model. If Miss Gosse has won notice as an oil-painter, however, she shines as an aquarellist, her water-colours being marked by a sympathy for pure harmonies which suggests that she is very much at home in the

management of this medium. Especially interesting were a *Girl on Sofa*; *Nude*; and *Study of Two Women*, which caught the eye and compelled attention. The drawings in pencil, charcoal, etc., were highly conscientious, if not particularly inspired, whilst the draughtsmanship did not tell in every case. In spite of all that has been urged or implied, there seems to be no real argument against an artist adding a knowledge of drawing to his or her box of tricks. Even beings like Rembrandt or Reynolds found it useful.

ALTHOUGH many persons must be weary of war scenes, there can be but few who remained indifferent to Mr. Hughes-Stanton's exhibition at the Fine Art Society's Galleries (148, New Bond Street). One of the most subtle features of his pictures is the manner by which the artist has conformed treatment to subject. Views in ruined towns, for instance, are portrayed by means of a quasi-chaotic technique which is one of the few adequate methods of depicting a cosmic bouleversement. Everything has been kicked and smashed by the Furies, and the gaunt silence of desolation descends on the debris. There are no leading lines, for the precise reason that there were none. Almost every canvas is dignified by a deep feeling for colour. Some of the best are the *Woods at Souchez*; *Souchez*; and *Peronne and Mont St. Quentin from the South-West*, the symphonic treatment of the backgrounds placing them amongst the finest productions of Mr. Hughes-Stanton's brush. Very effective is the *St. Quentin-Cambrai Road*, seen beneath a lowering blue-grey sky, to which the fitful sunlight playing midst the tortured trunks of *Bourlon Wood* forms an almost cheerful contrast. The large canvas of *The St. Quentin Canal*, which the artist has presented to the Imperial War Museum, is a dexterous conception, but is, perhaps, a trifle nebulous when considered from the standpoint of pictorial record.

ARTISTIC life in Belgium has been nearly dormant since the Armistice, and except for a few one-man exhibitions at private galleries, there is very little to mention. Several small "war exhibitions" have exemplified those monotonous presentations of ruined buildings, decapitated trees, and devastated fields, with some sketches of military life—so often seen already—that they have lost the interest formerly attached to them. With June a revival of interest in art exhibitions is noticeable in Brussels. The first important event is the exhibition of the engraved work of Sir Frank Brangwyn, R.A., presented by the artist himself to the Belgian Government. The prints are included in a large exhibition of art and "souvenirs de guerre" at the Palais d'Egmont. This wonderful series of more than two hundred remarkable etchings—a gift of great intrinsic value—attracts enthusiastic and appreciative crowds. Brangwyn's art, I need not say, was well known in Belgium before the war, but never such a collection of

"Ypres to St. Quentin," by H. Hughes-Stanton, A.R.A.

Works by Miss Sylvia Gosse

Current Art Events in Belgium

his engravings had been assembled here, and it arouses the utmost admiration. Belgian artists have suggested the signing of a collective address of gratitude in order to show to Sir Frank Brangwyn their appreciation for his generosity.

Another feature of the month is the sixth "Salon de Printemps de la Société Royale des Beaux-Arts de Bruxelles." Before the war these "salons" used to be arranged in the huge buildings of the Palais du Cinquantenaire. The walls were available not only for the works of the members of the Society, but were also open to every artist desiring to submit his work to the "Jury." Moreover, numerous distinguished foreign painters, sculptors, and engravers were, as a rule, invited to contribute to the exhibition. This year the Salon had to be organised on a less ambitious scale. The galleries of the Palais du Cinquantenaire have been left by the Boche in such a condition of filthiness that there was no question of using them again before a complete and immensely costly cleansing and restoration could be made. On the other hand, the difficulties of transport made it impossible to secure the works of foreign artists in time for the exhibition. Owing to the same cause, very few works came from Antwerp, Ghent, and the other provincial centres.

The Salon is opened in the rooms of that charming club called "Le Cercle Artistique et Littéraire," so happily and conveniently situated in the "Parc." It is very much visited. A representative selection of pictures, sculptures, and drawings fills the large concert hall and the two galleries, and a good number of conspicuous names from among the most modern Belgian schools appear in the catalogue. There is nothing very new or strange, and no very important contribution, only a representative example of each exhibitor. Emile Claus shows a pre-war landscape, but keeps for a personal exhibition his *Thames Reverberations*, though art-lovers would prefer to see them immediately. Baertsoen abstains from contributing, as does the sculptor Rombaux, who is on the managing committee. Léon Frederic, Fernand Khnopff, Auguste Dounay, A. J. Heymans, Michel Sterckmans, Maurice Blicq, are all well represented; and so is Victor Rousseau, who has sent two beautiful bronzes. Let us hope that in May, 1920, we shall see, as in the old days, a real "Salon de Printemps," with its large assemblage of pictures and sculpture, and an extensive department devoted to decoration and arts and crafts.—P.L.

MISS MARGARET KEES' first exhibition, held by Messrs. Arthur Ackermann & Sons, Ltd. (157a, New Bond Street), enabled us to form a very favourable impression of her art. The charm of her drawings lies in their colour-schemes, which are always harmonious. As the idylls are frankly nothing more than impressions, we cannot take serious umbrage at a nebulousness of subject and a weakness of draughtsmanship that might be troublesome in more studied performances. Miss Kees has a pronounced penchant for colour, and

succeeds in producing many tasteful effects. Her compositions are sufficiently similar to obviate detailed description, but praise is due to her *Cherry Blossom Dance*; *Piper's Song*, and *The Festival*.

IT was inevitable that the Paris art season, which has just drawn to a close, should bear the impress of the war. The smaller galleries, however, held almost as many exhibitions of modern work as in normal times, and were as much frequented by that small but cultured public to whom such shows make their appeal, while the Salon was reopened with much the same pomp and ceremony as is characteristic of the Royal Academy at Burlington House, to which it is nowadays but little inferior in point of mediocrity! In brief, it may be acknowledged that this revered institution can lay claim this year to no new departure in respect either of art or of artists. Though in a short article of this description it is impossible to enter into details as to such exhibitions, it may be remarked that the advent of no new genius occurred to herald the arrival of a new era in the political sphere or to accompany that upheaval which during the past five years has transformed the face of the earth. Suffice it to say that those years provided many a young artist with the opportunity of recording the numerous and varied impressions which the war afforded him, and enabled those painters who worked in a capacity more or less official to add, in the many canvases in which they represented life in the trenches and behind the lines, a fresh note to those on which for so many years they have continued to ring the changes.

The year has been marked by the following features:— Firstly, there have been a number of important auction-room events in which prices ruled high throughout, but especially and abnormally high in certain cases.

Secondly, there has occurred a noticeable dearth in the supply of really fine pictures and works of art, notwithstanding that slackness of demand which might reasonably have been expected in war-time. The exportation of objets d'art which took place to a very marked extent to America and the neutral countries of Northern Europe throughout 1916 and 1917, helped no little to accentuate the depletion in the stocks of the art firms of established reputation.

Thirdly, there has arisen on the part of the great French collectors an obvious diffidence in buying, traceable not only to the political outlook and the incentive towards investment provided by the War Loans as opposed to the inducements offered by works of art, but also to the ill-advised Luxury Tax. The latter is, however, in its present form likely to undergo considerable revision.

Fourthly, an unexpected impetus has been given to the sale of mediocre work and of purely decorative pieces in practically every department of art, whether it be in china, furniture, prints, pictures, or so on. The same has held good in regard to modern work, which has found ready purchasers in the profiteers and *nouveaux riches* produced by the war: people who have acquired less taste and knowledge of art than wealth,

and who are better able to appreciate the simplicity of much of the modern painting than to comprehend the subtleties of the Old Master.

Thus, in short, it has come about that there has been a steady rise in prices of really fine work, rare though their sale has been, their scarcity maintaining those prices at an abnormally high level, in spite of the fact that, so far as France was concerned, there has in fact been no real market for them. Simultaneously with that of the rubbish, their price has continued to soar, and will continue, it may be prophesied, to pursue its upward flight.

Among the important sales, of which mention has been made, was that of the Hoentschel collection, which included two designs for a ceiling by Tiepolo. A notable sensation, too, was created by the Degas sale, in which record prices were fetched by those wondrous works in which, with characteristic modernity, the painter has, with the science which is distinctive of him, and which places him in the first rank of his day, given expression to his emotion. Nor did the interest in the dispersal abate with the third and fourth sales, which took place in April and July of this year.

The Denys-Cochin sale was likewise a notable event, displaying, as it did, the aspect under which war happenings had no influence whatsoever upon record figures. Remarkable for the quality of the china was the Brasseur sale, while the Michel Levy sale, with its miscellaneous collection of works of art, was not without distinct interest, though, as confirmed by the record of prices reached, all the works were not of perfect quality. The collection of drawings by Boucher was, however, very remarkable, as were also some of the Fragonards and one of the famous Perronneau pastels. Among the pictures, those by Watteau were the most noteworthy.

Following on the heels of this sale came that of the Flameng collection, when nearly fifty pictures and numerous drawings were dispersed. It contained also some fine sculpture, among it a St. Barbe and two terra-cottas by Houdon and Falconet respectively. The examples of Lawrence were typical, and the man's portrait by Raeburn was a fair specimen of the master.

Another important sale was that of the collection of L. de Mont-Germont, composed of pictures, drawings, and other works of art. The modern pictures were less interesting in this sale than the Old Masters. Special mention must be made of the fine bronzes by Barye and of the French drawings of the eighteenth and early nineteenth centuries.

Among the exhibitions, the most striking was undoubtedly that of the Italian artists of the eighteenth century, held at the Petit Palais, and including several masterpieces by Longhi and some representative work by the Canaletti. Of the latter, some were no doubt by the originator of the school, Antonio Canaletto, and others by Fabio. Others were from the hand of the no less remarkable artist, Bernardo di Belotto, his nephew, while a number were the work of the father, Bernardo di Canale. Next in importance came that bevy of artists whose work is in England so often confused the one with the other. I refer to such men as Panini,

Marieski, Locatelli, Zuccarelli, and Griselli, to mention a few at random. As might be expected, some confusion likewise occurred in this instance as to the correct attributions.

There were also some remarkable Guardi's, attributed very naturally for the most part to the greatest of this remarkable family, Francesco. Personally, I am of the opinion that some were clearly the work of Jacopo Guardi and of Paolo Guardi. This remarkable collection also contained a few fine Tiepolos and Piazzettas, as well as some fine examples in pastel by Rosalba Carriera.

In the same building there was held an exhibition of the modern Spanish school, one room being specially devoted to Goya. The marvellous tapestries lent by the Spanish royal family were hung in the hall of the Petit Palais. No more than cursory mention can be made of the interesting Spanish artists, among whom the principal are Zorolla Frederico, Beltran y Masses, Jose Pinazo Martinez, Jose Benlure Gil, Zuloaga, and Ruiz. Even when we have added to the list the names of Gallardo and Palmaroli, a number of brilliant men have still been omitted.

The exhibition by the Czecho-Slovak sculptors, close by, was interesting for the Byzantine influence discernible in their monumental sculpture. These men are without doubt aiming high, and, when they have passed through the period of transition, will no doubt in years to come produce work of real greatness.

Last in regard to mention, but by no means last in regard to importance, comes the exhibition of "Les Illustrateurs Francais," with its fine examples by Debucourt, Cochin, Lavreince, and St. Aubin, and its specially wonderful set of Fragonard drawings, illustrating the story of Don Quixote.

The Museum of the Louvre has at last partially reopened its doors, and the limited exhibition now on view is particularly interesting by reason of the addition of a number of works on loan. Among the latter are some splendid examples of Leonardo da Vinci, whose quatercentenary takes place this year. Most interesting also is the collection of pastels by Latour from St. Quentin, while scarcely less attractive is the Barye room, wherein this artist's paintings, water-colours, drawings and bronzes are to be seen and studied.—R. R. M. S.

WE have now reached the end of the summer season, the period when in Italy everyone who can, from Minister to "impiegato," from Prince to shop keeper, goes either into "villeggiatura" or the "bagno di mare."

It will be of interest at this time to take a necessarily brief survey of the season which is just over, and to note what have been its successes, its failures, its features of dominant interest.

On the whole, art has held her own, both during the earlier conditions of war and the later economic uncertainty, combined with general high prices, of the armistice leading up to a peace, which at any rate in Italy is not regarded with general satisfaction. Even in art matters Milan may be fairly taken as an index, for Milan is the

great business centre of North Italy, the place where most money is spent, and where art is most alive; and in Milan, through the spring and early summer, there has been a series of brilliant and successful exhibitions, accompanied by exceptionally good sales. Two great centres of art exhibitions in Milan are the Galleria Pesaro, under its present able management, and the Galleria Centrale. At both of these the past season has a very good record.

At the Pesaro, early in 1918, the Venetians Ferruccio Scattola and Italo Brass had been well presented. Last winter (October–November) Venice appeared again in the *Mostra Individuale* of Raffaele Taguri, and yet again (November–December, 1918) in those of two other Venetians who exhibited together, Vincenzo de' Stefani and Emma Ciardi. The Ciardi at Venice, it has been well said, "renew to-day the classic example of those Venetian families entirely of painters who in the golden ages of our art were famed throughout Europe—the Tintoretto, including Marietta and Domenico, the two Tiepolos, the two Canalettos, the two Longhi"; and Emma Ciardi, who is a good deal younger than her famous brother Beppe, is well known in London, where she has exhibited with success, at the Leicester Galleries, her charming visions of the life of the eighteenth century in Venice, and in the lovely villas of the mainland—such as the Villa Reale at Stra, the Villa Palladiana at Vicenza, the Giusti Gardens at Verona—of which her *Teatro Verde* was a beautiful example.

"La scène se passe dans un parc de Watteau vers une fin d'après-midi d'été": these words of Verlaine could be written, says a famous Milanese critic, on the first page of the catalogue of Emma Ciardi's best-known pictures. But a yet more recent and even more successful Venetian exhibition at the Pesaro Gallery was that held this spring of the paintings of Professor Ettore Tito.

Ettore Tito stands at this moment in the front of modern Italian art. Southern by birth—he was born at Castellamare, though his mother was Venetian—he has always lived in Venice, and has made that city his home. From his initial success of the *Old Fish Market of Venice* (La Pescheria Vecchia) of 1887, which was acquired at once for the National Gallery of Modern Art in Rome, he has developed his art, and brought within its scope not only the delightfully fresh and alive studies of Italian—and

especially Venetian—popular life, which secured his fame, but classic mythology and finely decorative creations, both treated from a personal and independent standpoint.

It has been well said of him, referring directly to the sixty or more paintings which he sent last spring to the Pesaro Gallery, that he has started from the tradition of Favretto, to turn in his full power to the grander memories of Venice, in the art of Veronese, and yet more directly of Tiepolo. And yet Tito remains always a realist, and Sig. Ojetti, in the catalogue to this exhibition, writes: "Ettore Tito is no theorist—he is simply a painter. . . . Yet he seeks real life in his work, and knows how to control and dominate it. He invents, composes, refines, and colours it, adapts it to his own nature and taste, which is always conscious and awake."

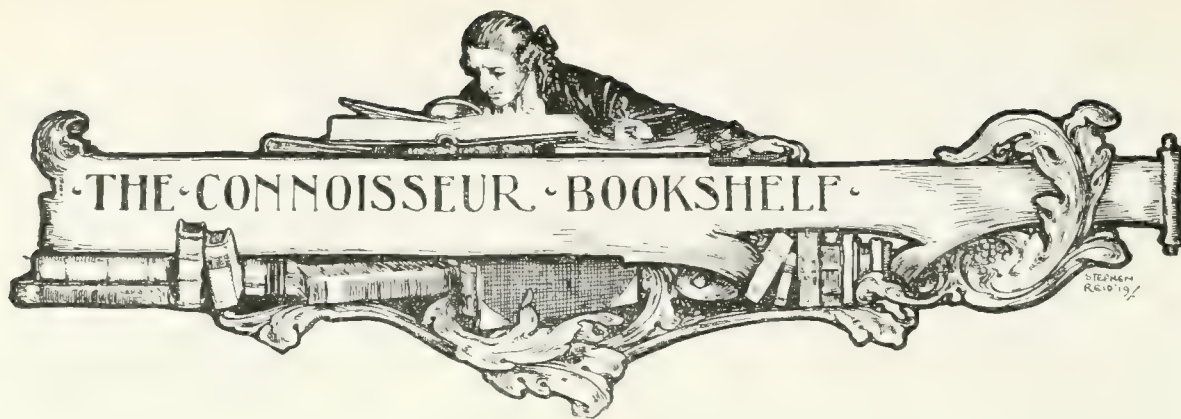
The success of the exhibition was immediate and complete: it included every side of Professor Tito's art, from the sculptural beauty of his *Samaritana*, and such fine portrait work as his *Dr. Corrado Ricci* and *Signora Venturini*, to those charming scenes of popular life in Venice, at Rocca di Papa, overlooking the Roman Campagna, and Valsesia, and the studies for his recent decorative panels of the Villa Berlinghieri.

Following this exhibition at the Pesaro came that of a Roman group, the paintings of Enrico Lionne, the sculpture of Amleto Cataldi, who excels, like D'Antino, in his figures of dancing girls, with their suggestion of supple movement, and the goldsmith's art of Vincenzo Miranda; while at the same time the Futurists held an exhibition at the Galleria Centrale, which created a good deal of public interest and curiosity.

Lastly, at Florence there has been recently shown a collection of paintings by the Tuscan artist Plinio Nomellini, whose art, full of the open air and sunlight, created such an impression at the Rome "Secession" in the years before the war. Nomellini's work is pre-eminently vigorous, sane, in sympathy with the life of the country and work upon the land, but just now he is busy on military subjects, following up the success of his great painting of the victory on the Piave.

The fourth centenary of the death of Leonardo da Vinci has been worthily celebrated throughout Italy. A special volume is being prepared, and there have been commemorations at Rome, Milan, Bologna, Florence, and Naples.—S.B.



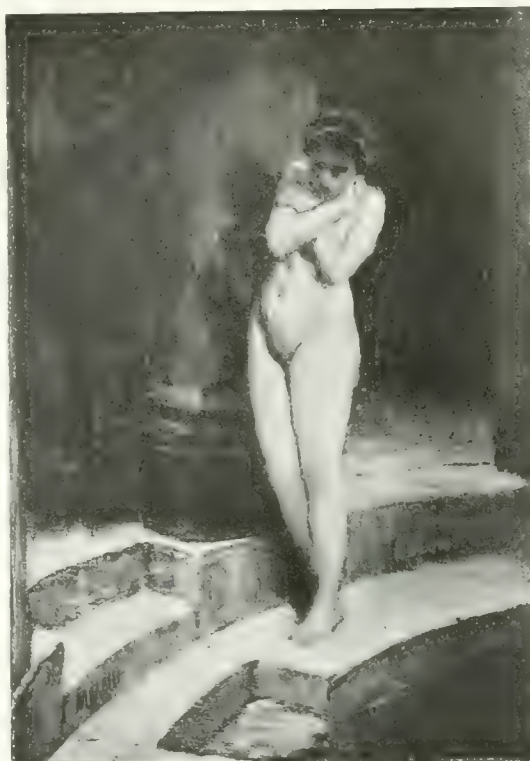


"The Seventh Volume of the Walpole Society, 1918-1919." Edited by A. J. Finberg  
 "The Note-book and Account Book of Nicholas Stone," by Walter Lewis Spiers. (The Walpole Society. Issued only to subscribers)

AMONG the best-known monuments in St. Paul's Cathedral is that to Dr. John Donne, a ghastly shrouded figure perched upright on a cinerary urn, and confronting the spectator from a niche in the wall of the south aisle of the choir. Nearly every sightseer in the cathedral scrutinises the monument and wonders at its eccentricity, yet not one in a hundred learns that it is the work of Nicholas Stone, the greatest of all known English sculptors and monument designers anterior to the eighteenth century. The spectator is not to be blamed for his ignorance, as a diligent search on the part of the writer through several guide-books and Dr. Sinclair's *Memorials of St. Paul's Cathedral* has afforded no clue to the identity of the artist of this mural monument. There are finer works by the same hand at Westminster Abbey, such as the detached altar-tombs of Sir George Villiers and the Earl of Middlesex, or the pedestal monuments to Sir George and Francis Holles, while many others are contained in less famous churches in London, the home counties, and further afield. One may take it, unfortunately, that the same ignorance generally prevails regarding the authorship of these fine works, and that though most cultured people have heard of the Stones—Nicholas and his sons Henry, Nicholas, and John—few, except professed students of archæology, would be able to give an account of them or their manifold

achievements as sculptors, architects, and designers. There is less excuse for this ignorance, as Nicholas Stone left behind him a note-book and an account book, now treasured in Sir John Soane's Museum, which contained a fairly full record of his work, while a journal kept by Nicholas Stone the younger while in Italy is preserved among the Harleian MSS. at the British Museum. The first two books, once owned by Vertue, were made use of by Walpole in his *Anecdotes of Painters*, and all three by Dallaway in his edition of that work and Mr. Beresford Chancellor in his *Lives of the British Sculptors*; but in comprehensive works of this nature it is impossible for the authors to linger unduly on the career of any individual artist, so the extracts given were rather of a kind to whet the appetite far more than to completely satisfy it. The latter office is now fulfilled in the current

volume of the Walpole Society's publications, in which Mr. Finberg presents, posthumously unfortunately, the fruit of the enthusiastic research of the late Mr. Walter Lewis Spiers in regard to these MSS. of the Stone family. He was curator of the Soane Museum, so that the books of Nicholas Stone were under his immediate charge, and he spared no pains in elucidating them and discovering the present whereabouts of the monuments and other architectural and sculptural works mentioned in them, taking an admirable series of photographs of them. This labour of love was the more difficult as Stone apparently compiled a large portion of his memoranda from memory, and was not always accurate in recording the names of the people for whom he executed his commissions or the localities where the work was done.



SUSANNA AT THE BATH BY D. MORELLI  
 FROM "MASTERS OF ART" (CELANZA)

Mr. Spiers' notes, supplemented by those of Mr. Finberg, correct the majority of these errors; while even more valuable to the student are the reproductions of the superb series of photographs taken by Mr. Spiers, which give for the first time a comprehensive idea of the work of Nicholas Stone and his sons.

The father was a native of Devon, being born at Woodbury, near Exeter, in 1587. It is possible that he had relatives in London, for a William Stone is mentioned as one of the contributors towards the cost of the repairs of the church of St. Martin-in-the-Fields in 1596, and it was in St. Martin's parish that Stone ultimately took up his residence. This, however, is purely conjectural; all that is certain is that, when sixteen or seventeen, Nicholas came to London and was apprenticed for two years to Isaac James—probably one of the numerous contemporary statuary of repute—and served him for a third year as journeyman. At that period the sculpture and architecture of England were in a state of transition. The classic style introduced into the country by the Italian workmen brought over by Henry VIII. had become debased and coarsened in the reigns of his immediate successors, during which Italian influence had been replaced by that of Holland and Germany. Fortunately for Stone, he had the opportunity of correcting the knowledge he acquired of English styles and traditions by working abroad. Hendrik de Keyser, master mason and sculptor to the city of Amsterdam, paid a visit to London in 1606. He was attracted by the artistic promise of the young man,



SIGNORINA VENTURINI BY ETTORE TITO  
FROM "MASTERS OF ART" (CELANZA)

and persuaded the latter to return with him to Holland. Here Stone remained until 1613, when, after marrying de Keyser's daughter Maria, he brought her back with him to England, and set up in London as a master mason. He appears to have already established a high reputation, for his note-book records details of important commissions undertaken immediately after his return. Mr. Spiers points out that Stone's early examples show a tendency to follow the conventional formalism of the time, but that presently he adopted a freer and purer style. It is possible that the influence of Inigo Jones contributed to this end, for Stone was working directly under

him in 1619, and as he was executing work in the royal palaces three years earlier, it is probable that he then came into contact with the great architect in the latter's capacity of surveyor-general to the royal buildings. A number of Stone's works have been destroyed, some by fire and others at the hands of the restorer, but sufficient remain to show what a prolific, accomplished, and versatile artist he was. He was no mere imitator, but brought to his work an originality and picturesque fancy that stamped it with an individuality of its own, and helped to establish an independent English artistic tradition. In his sculpture he succeeded in investing his figures with both dignity and naturalness of pose,

while his execution was marked by a delicacy and refinement hardly observable in English work before his time. Stone designed and executed nearly all forms of decorative masonry, from a humble font at London Wall costing



RISE OF THE FULL MOON BY PALIZZI FROM "MASTERS OF ART" (CELANZA)

£8 or "a letell chemny peces in a banking Hows £30," to a more stately and ornate "chemney pecs for Sir John Holland . . . at quidnon in Northfolk," for which he had £1,000, and several monuments each at the same price. Sundials, ornamental gates, woodwork, and numerous mural tablets came within his province, and when he died in 1647, he had left an enduring imprint on English monumental architecture. His second son, Nicholas, died within a few days of him; Henry, the eldest son, in 1653; and John, the youngest, in 1667. The three sons left little work behind them. Nicholas, after showing great promise as a student in Italy, came home apparently only to die. John executed a few monuments which Mr. Spiers was able to identify and illustrate; while Henry—known as "Old Stone"—is chiefly famous as a painter, most early copies of Van Dyck which cannot be otherwise identified being set down to his credit. The record of the family as set down in the Walpole Society's publication worthily perpetuates the memory of one of the greatest and earliest sculptors, and forms a valuable addition to the series of volumes already produced.

**"Mary Beale," by Gery Milner-Gibson-Cullum, F.S.A.**  
Reprinted from the Proceedings of the Suffolk Institute of Archaeology and Natural History  
(W. E. Harrison, Ipswich)

MARY BEALE was the earliest of well-known English women artists, the forerunner of Angelica Kauffmann, Mary Moser, and the host of lady professionals who since the eighteenth century have competed with their male contemporaries on well-nigh level terms. Walpole gave her lengthy mention in his *Anecdotes of Painting*, but until Mr. Collins Baker authenticated a number of her principal pictures, her name was largely used for christening seventeenth-century portraits too poor to be ascribed to Lely, Kneller, or their better-known contemporaries. Mr. Gery Milner-Gibson-Cullum has now gathered together all the information known concerning this artist in an interesting pamphlet, illustrated with several reproductions from self and other portraits by her. Mary Beale, *née* Cradock, was born in 1633 at Barrow, in Suffolk, the daughter of the rector of that parish. She married, in 1651, Charles Beale, who united the varied occupations of a member of the Office of Green Cloth, a maker of colours, and an amateur painter. He was also Lord of the Manor of Walton-on-Thames, which may account for Walpole erroneously stating that his father-in-law, Mr. John Cradock, was incumbent there. Mary Beale has generally been called a pupil of Lely, but she appears to have commenced her career as a popular painter before she came into direct contact with him. She worked in Suffolk, probably at Bury St. Edmunds, and several of her early pictures are still to be found in the neighbourhood. When she and her husband removed to London, the latter appears to have acted as Lely's colour dealer. Many of the artist's pictures passed through his hands, and there was continuous intercourse between the two households, by which Mary Beale profited, to the improvement of her work and artistic reputation. Her vogue grew apace, and quite a number

of famous people sat to her, including King Charles II. his sister-in-law, the Duchess of York, many of the beauties of his court, several of the leading statesmen, and a fair sprinkling of the Church and nobility. The best source of information concerning the artist is contained in the note-books kept by her husband, Charles Beale, of which one is preserved in the National Portrait Gallery, while others were copied more or less fully by Vertue. Mr. Milner-Gibson-Cullum has made good use of these in compiling his list of sitters, though one could have wished that he could have given more verbatim extracts from them, as some of the entries are both quaint and informative. Thus in one not quoted Charles Beale writes: "1674. Received this yeare for pictures done by my dearest £216-5." As Mary was generally paid £5 for a head and £10 for a half-length in oil, this gives a good idea of the large number of pictures she produced. Many of them doubtless are still masquerading under the guise of Lelys and Knellers, but the research work of Mr. Milner-Gibson-Cullum and his predecessors should lead to the majority of these being restored to their true author.

UNDER the general heading of "The Masters of Art who worked in Italy from 1800 to our own days," the well-known art publishers, E. Celanza, of Turin, are bringing out, under the very efficient editorial supervision of Sig. Francesco Saponi, a series of small separate volumes upon the art of modern Italy, which are not only much appreciated in Italy herself, but in general criticism will fill a gap in which accessible information was much needed. For modern Italian art—which has its evolution just as much as that of her great old Masters, and which still follows, even as they did, in Milan, Venice, Tuscany, and Rome, the individual type and tradition of her great centres—is to most students without, and to many visitors within Italy, a sealed volume of which they are entirely ignorant.

And this is just where this little series of Sig. Celanza, which may be considered as complementary to his larger collection of "Artisti d'Italia," is of invaluable service: small in size, and inexpensive, but charming in "format," and artistically bound, each volume provided with a very complete selection of some twenty to thirty illustrations and a few pages of illuminating criticism, they open the volume we have just described and focus our interest on some very fascinating chapters in its story. Not only do they do this, but they approach their theme from the true standpoint of evolution; for Domenico Morelli, who commences this series of "I Maestri dell'Arte," stands on the threshold of this art of new Italy just as truly as Giotto in old Florence or Cosimo Tura at Ferrara. Born at Naples in 1826, he is a painter by instinct—what Ugo Ojetti has aptly called "uno pittore pittore." "When I see the colours," he exclaimed, "I am another man"; and his touch with advancing years became richer, more free, more "juicy." His toil and research at length resulted in "a tremulous touch, light as a falling leaf; so that these last canvases of Morelli, inspired by a refined and

subtle idealism, give the impression of being scarcely covered by the colours." A master of figure art, he is romantic in his choice of subjects—for his was the age of "Romanticism"—and takes them from Byron and Shakespeare. Even the Bible he approaches from the same standpoint in such subjects as *The Daughter of Jairus*, *The Wife of Potiphar*, and his *Susanna at the Bath*, which we reproduce. It is of importance here to note that this new birth of Italy's creative art corresponds with the birth of her political liberty. We find this most directly with Costa and Vela, who come next under our notice here.

The sculptor Vincenzo Vela, born in 1820, enrolls himself in 1847 in the Carabineers of Lugano, and refuses a good commission because "it is better in these days to kill a Croat than to make a statue." His lofty spirit of rebellion finds expression in such themes as his *Spartacus*, his *William Tell*, and, in a gentler mood, in that beautiful *Prayer of the Dead*, which we are able to reproduce.

No less did that fine landscape artist, Giovanni Costa, share in his country's struggle for freedom. In 1848 he tears down the arms of Austria from the Palazzo Venezia, joins the Roman Legion, fights at Villa Pamphili, is beside Mazzini at Rome, and from '48 to '59 is a persistent conspirator. It was at this time that he came to know Corot and our Leighton, who fully recognised and appreciated his genius, his marvellous landscape art, so refined that he has "the finish of a miniaturist in his profiles of distant mountain peaks, in his gleams of water among the grass." But he never forgot the call of Italy, and in 1870 was among the first to enter by the breach of Porta Pia. Among the Society of Six, "In Arte Libertas," which he founded, were two great painters of the Roman Campagna, Henry Coleman and one who is still with us, Aristide Sartorio.

And it is to the modern masters in this series that we now come, mentioning on our way the sculptor Giovanni Dupré, the painters Barabino, Serra, and Palizzi, whose beautiful *Rise of the Full Moon* we here reproduce. At the front of Italian art of to-day are two names, those of Sartorio and Tito. Born in 1861, Giulio Aristide Sartorio came in his early years under the influence of Fortuny. Then Costa watched over his canvases and gave him something of his delicate touch, and Michetti revealed to him the wonderful attraction of the Abruzzi.



PRAYER OF THE DEAD BY VINCENZO VELA  
FROM "MASTERS OF ART" (CELANZA)

Then he travelled to England in 1893, and two years later to Germany; and in these last years he has revealed himself to us as a great decorator in his paintings of Monte Citorio, and, as a fine landscape artist, a successor to Costa and Coleman, in his series of studies of the Roman Campagna. But the call of Italy was as real to him as to the men of '48. An accomplished horseman, when war came he volunteered at once, and the day that his London Exhibition opened at the Fine Art Society he was lying, wounded and a prisoner, in Austrian hands, whence he returned only to offer his powers again to his country's needs.

Last of these volumes, but one of the most interesting, is that which deals with the Venetian painter, Ettore Tito, whose recent exhibitions at Paris and the Galleria Pesaro of Milan have been such a success. We reproduce here his portrait of Signora Venturini, which was one of the successes of the Milan Exhibition, where he showed such representative

works as his beautiful nude figure of *Ninfea*, his decorative paintings for the Villa Berlinghieri at Rome, his portrait of Dr. Corrado Ricci, and such studies of popular life as his *Moccichino*. The series thus covers some eighty years of Italian art; but the material is ample, and we await with interest the announcement of future volumes.—S.B.

L. De Mauri (Ernesto Sarrasino). *L'Epigramme Italiano, dal Risorgimento delle Lettere ai tempi moderni, con Cenni Storici, Biografie, e Note Bibliografiche.* (Ulrico Hoepli, Editore Libraio della Real Casa. Milano, MCMXVIII.)

IN this work, Sig. L. De Mauri, who is the author of the excellent *Amatore di Miniature*, enters a different field of study, and gives an account of Epigram in Italy from Sacchetti and Francesco da Barberino in the fourteenth century down to our own times, the work being accompanied by biographical notices and numerous examples of epigrams. Many of these last are of historical interest—as, for instance, that of Nicolo Macchiavelli on the Florentine Piero Soderini, of Paolo Giovio on the notorious Pietro Aretino, and of this latter (given in the author's "Brief Discourse upon Epigram") upon Michelangelo and his *Last Judgment*.

The work is one of considerable erudition; and, though obviously it is a selection, many of the longer epigrams being eliminated, it will be of real value to the student of this subject for reference.



*Enquiries should be made on the Enquiry Coupon.  
See Advertising Pages.*

### A Plea for Logic

VERY frequently THE CONNOISSEUR experts are invited to express opinions on an ultra-speculative piece. In the event of it being declared a copy or imitation, the possessor sometimes executes a rearguard action by explaining that "it belonged to Mr. So-and-so. I do not think he would have a copy." Why not? Let us examine an analogous case. A collector feeling an admiration for the Venus de Milo, purchases a replica of it. In course of time he goes the way of all flesh, and the replica passes into other hands. "It must be an original," exclaims the new owner in ecstasy. "So-and-so would never have a copy!" Is it reasonable to suppose that, because a man is an authority, he is not to permit himself the pleasure of owning something that appeals to his taste alone?

Another and similar argument is sometimes advanced by picture buyers. "Must be some good," they urge. "Came out of the Musée des Choses in 1840." Quite so. The expert examines the canvas and realises why a discreet curator discarded the work.

It should be remembered, moreover, that many of the highest experts possess really dangerous orgeries, which they have bought to keep with the intention of "refreshing the eye" at constant intervals.

Now and again one meets with an individual of mysterious reasoning powers. He desires an expert opinion, obtains it, finds that it does not tally with his own personal beliefs, and says that the expert is wrong. This is more than absurd: it is unjust.

However, it often happens that the speculative articles really prove to be of interest. During the last eight months this department valued articles amounting to a total of several thousand pounds. This is anything but a record, especially when it has come to a few odd thousands in a single week.

In conclusion, we should remind readers to endorse all correspondence subsequent to the first letter with the office reference number. Also, that a communication in writing should be made before submitting articles for inspection.

**Andrea da Solario.**—B2,530 ("Enquirer"). We need not enter into a dissertation on the life of this artist here, as you will find an account in Bryan. As regards the frescoes mentioned, the same apparent discrepancy is noted by Bryan, but we fear that any further elucidation of the matter would only be achieved after considerable research, which might prove costly. If you are anxious to follow the matter up, however, perhaps you would kindly advise us of your address in order that we may correspond with you more speedily. We regret that the pressure on our space has precluded us from replying to you before now.

**Clock.**—B2,606 (Sheffield). Judging from the print, your clock is an eighteenth-century production, but as there were many Wrights practising as clockmakers in London during this period, we regret that we cannot attribute it to any especial hand. Under ordinary conditions, we think that its selling value should be about £18. **T. S. Robins.**—Thomas Sewell Robins was a member of the New Water Colour Society, now the Royal Institute of Painters in Water Colours, where he exhibited no less than 317 works. He was also represented at the Royal Academy and at other galleries, exhibiting a total of 412 pictures between the years 1829 and 1879. He executed sea-pieces, so that we think it highly possible that the view of *Calais Harbour* in your possession is from his brush. If you care to send it to us, we shall be pleased to obtain an expert opinion on it for you, as we cannot value drawings or pictures from descriptions alone.

**Sporting Subject.**—B2,623 (Sunderland). We have come across the name of M. Preston as a painter of a sporting subject, dated in the first half of last century, but no details of his life are recorded in any of the usual channels of information.

**Chippendale.**—B2,642 (Cardiff). The high prices realised by furniture have been a feature of the season in the sale-rooms, Chippendale chairs, whether singly or in sets, securing phenomenal sums. Queen Anne walnut furniture is also very fashionable when of good quality. Oak is rapidly regaining its old position of importance, and is making big prices. We regret that we cannot say more than this here, but if you will forward photographs, we shall be pleased to obtain the best expert opinion possible under the circumstances.

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